THE ART-UNION,

MONTHLY JOURNAL OF THE FINE ARTS,

THE ARTS DECORATIVE AND ORNAMENTAL,

&c.

No. 79. LONDON: APRIL 1, 1845. PRICE 1s.

ROYAL COMMISSION OF FINE ARTS.
Whitehall, March 8, 1845.

In consequence of applications from Sculptors requesting to be allowed to exhibit in Westminster Hall Specimens of their Art, which have been prepared in order to be submitted to the inspection of her Majesty's Commissioners on the Fine Arts, Notice is hereby given,

That Artists are invited to send Models for Statues or Groups, during the first week in June next, to Westminster Hall, to be there exhibited, subject to the regulations and conditions which were published relative to the former Exhibition.

By command of the Commissioners,
C. L. EASTLAKE, Secretary.

BRITISH INSTITUTION, Pall-mall.—The Gallery for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY from Ten in the Morning till Five in the Evening.—Admission, 1s.; Catalogue, 1s.

WILLIAM BARNARD, Keeper.

THE EXHIBITION of the SOCIETY of BRITISH ARTISTS, Suffolk-street, Pall Mall East, WILL OPEN on MONDAY next, the 24th inst. Admission, One Shilling. Catalogue, One Shilling.

EDWARD HASSELL, Secretary.

This day is published,

A NOMENCLATURE OF COLOURS, HUES, TINTS, and SHADES, applicable to the Arts and Natural Sciences, to Manufactures, and other purposes of general utility. By D. R. HAY, Author of "An Essay on Ornamental Design," &c. &c. In crown octavo, with 240 examples of Colours, Hues, &c.

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HISTORICAL SKETCHES of the OLD PAINTERS. By the Author of "The Log Cabin." Post 8vo. In paper cover, 2s. 6d.; cloth, 3s.

The PHILOSOPHY of ART. An Oration on the Relation of the Plastic Arts to Nature. Translated from the German of F. W. J. VON SCHELLING, by A. JOHNSON. Post 8vo. In paper cover, 1s.; cloth, 1s. 6d.

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Just published,

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Just published, in small quarto, price 3s. 6d., fourth edition, highly illustrated in Outline, of

SILENT LOVE. A Poem. By the late JAMES WILSON, Esq. A new and beautiful edition (being the fourth) of this celebrated and much-admired Poem, embellished with Engravings in outline, done expressly for the work by an eminent London artist, and handsomely bound in ultramarine blue and gold.

"We read, with wonder, in strains as musical as Pope's, feelings as impassioned, yet as delicate as those of Tasso, and all this from a Paisley apothecary who lived and died obscurely forty years ago. The whole production is a literary curiosity of a very singular kind."—Chambers' Edinburgh Journal, Dec. 9, 1843.

Published by Murray and Stewart, Paisley; John Menzies, Edinburgh; David Bogue, 86, Fleet-street, and Houghton and Co., 30, Poultry, London.

PUBLISHERS' NOTE.—The above popular poem has been unexpectedly delayed in consequence of the extra time required for engraving and printing the numerous plates for this edition. Since the last edition was sold out, orders have been received from every part of the kingdom, and the Publishers now send the trade this notice, in order to apologize for the delay in fulfilling their orders.—Paisley, March 4, 1845.

This day is published,

PATRONAGE of BRITISH ART, an Historical Sketch: comprising an Account of the Rise and Progress of Art and Artists in London, together with a History of the Society for the Management and Distribution of the Artists' Fund. Illustrated with Portraits, &c., and with Notes, Historical, Biographical, and Explanatory. By JOHN PYE, Landscape Engraver, Honorary Member of the Imperial Academy of Arts, St. Petersburgh.

London: Longman and Co.

The Original Works and Collection of Andrew Geddes, Esq., A.R.A., deceased. By

MESSRS. CHRISTIE and MANSON, at their great room, King-street, St. James's-square, on TUESDAY, APRIL 8, and five following days, Sunday excepted, at One o'clock precisely, the Original Works, and the collection of Works of Art and Articles of Taste formed by that accomplished and classical Artist, ANDREW GEDDES, Esq., A.R.A., deceased. Among the original Works in Oil are the 'Circassian Soldier,' 'Spring,' 'Christ with the Woman at the Well,' and numerous beautiful fancy subjects and views in Italy, and interesting Sketches in Chalk made on the Continent and in this country. The fine copies in Oil of capital Italian pictures made under the most favourable circumstances by Mr. Geddes. Also the plates etched by him, and the coppers engraved after his own works. Also his very choice collection of Pictures by old Masters, including capital specimens of

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May be viewed Saturday and Monday preceding, and Catalogues had.

A CASE OF DISTRESS.—The following Gentlemen make an appeal to a benevolent and generous public, on behalf of the destitute widow of a late distinguished Artist. Since the death of her husband she has endeavoured to exist, and has been kindly assisted by the contributions of private friends, as well as by the Profession of which her late lamented husband was a member.

Her state of health and advanced age preclude the hope of her being able longer to provide the common necessaries, and it has occurred to those gentlemen who have known her, and can personally vouch for the rectitude of her conduct and the merits of her case, that an appeal to the public would not be made in vain.

His Royal Highness the Prince Albert has been graciously pleased to give twenty guineas. It is proposed with this sum to open a Subscription for the purchase of a small annuity for this poor widow.

Sir Martin Archer Shee, President of the Royal Academy, Thomas Wyse, Esq., M.P., 17, Wilton-place, Belgrave-square.
W. Collins, Esq., R.A., 2, Devonport-street, Hyde-park-gardens.
Matthew Coates Wyatt, Esq., Dudley-house, Paddington.
John Doyle, Esq., 17, Cambridge-terrace, Hyde-park.
R. Rothwell, Esq., 31, Devonshire-street, Portland-place.
C. Moore, Esq., 22, Howland-street, Fitzroy-square.
Robert Bell, Esq., Manor-house, Chiswick.
S. C. Hall, Esq., F.S.A., The Rosery, Old Brompton.

Contributions will be received by any of the above-named gentlemen; also by Messrs. C. Hopkinson and Co., Bankers, 3, Regent-street; or by Thomas Baker, Esq., 20, Spring-gardens, who will be happy to answer every inquiry that may be made as to this distressing case.

ASSOCIATION
FOR THE
PROMOTION OF THE FINE ARTS IN SCOTLAND.
FOUNDED IN 1838.

COMMITTEE OF MANAGEMENT FOR THE YEAR 1844-45.

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The Committee beg to inform the Members of the Association, and the Public generally, that the Collection of the Annual Subscriptions for the current year 1844-45 has now commenced.

The Committee take this opportunity of earnestly requesting the attention of all those who have not yet enrolled themselves as Members of the Association, to its great importance and usefulness as a National Institution. The plan of uniting the efforts of individuals, by a small annual subscription from each, into one large fund for the benefit of all, has established in favour of Art a new and most effectual source of encouragement.

It is confidently anticipated that the Works of Art which the Committee of this year may be enabled to purchase will be both numerous and valuable, and they will, as usual, be distributed among the Members at the Annual General Meeting, each person receiving one chance for every guinea subscribed.

Members for the present year 1844-45 will be entitled to copies of a Line Engraving, now being executed by Mr. Lamb Stocks, after Mr. Robert Scott Lauder's beautiful picture of 'Ruth.' This Engraving, from its size, and the elevated manner of its treatment, will be the most important which has hitherto been distributed, every copy of which will certainly be worth more than the usual annual subscription of One Guinea.

The delivery of the plate of the 'Glee Maiden,' engraved by Mr. Stocks after Mr. Lauder's celebrated painting, is now nearly completed; and if any omissions have occurred, the Secretary will immediately cause them to be rectified upon receiving a note from the subscribers for the last year, 1843-44, who are alone entitled to copies of this print. In a short time each member for that year will receive a copy of the Report, which was read and approved of at the Annual General Meeting, which was held upon the 20th day of last November. To this Report is appended a full list of the members, together with an Appendix, containing a "Statement" by the Directors, which was submitted to a committee of the House of Commons.—Edinburgh, February, 1845.

45. 4-21-16

MR. MOON,

HER MAJESTY'S PUBLISHER IN ORDINARY,

Begs to announce the following Interesting and Valuable WORKS in the course of Publication.

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PAINTED BY J. PARTRIDGE, ESQ.;

Engraved by the Express Command of her Majesty, in the highest style of the Art, in Line,

BY J. H. ROBINSON AND GEORGE THOMAS DOO,

The same size as Golding's celebrated Portrait, painted by Sir Thomas Lawrence, of the late Princess Charlotte of Wales.

Prints - - £3 3s. Proofs - - £5 5s. Before Letters - - £8 8s.

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Just published,

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Drawn on stone by LEON NOEL, from the Picture painted for her Majesty, by F. WINTERHALTER.

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EDWIN LANDSEER, ESQ., R.A.,

ARE IN PROGRESS OF ENGRAVING:—

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The Picture, exhibited at the British Institution in 1843, is in process of engraving by the Artist's brother, Mr. THOMAS LANDSEER. As an example of characteristic Portraiture, telling a story in a manner not to be mistaken, it is unsurpassed by any of the Painter's previous works.]

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About to be Engraved in Line, from the original Picture, in the possession of the Most Honourable the Marquis of Lansdowne, and forming one of the finest examples of British Art, in the collection at Bowood.

In this great work the Artist has pictured the various objects associated with the Scottish Highlands. The main interest is derived from the group of sportsmen homeward bound, their stout ponies laden with the deer, as they rest a while upon a rugged bridge to exchange greeting with the lasses returning from the harvest-field. The Picture illustrates, with singular felicity, a pleasant and touching episode in Highland life.

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(A work of European interest and high historical importance.)

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Established by Authority of Parliament.

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FOR THE ROYAL IRISH ART-UNION;

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This Engraving will probably cost this enterprising and most flourishing Society upwards of £2000; at all events no expense will be spared to do it full justice, and the Public have every guarantee, from the high names mentioned above, that the work could not be well placed in better hands.

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Securing Varnish	.....	0	1 6

GOVERNESSES' BENEVOLENT INSTITUTION.

ENROLLED UNDER 10 GEORGE IV., Cap. 56; and 3 WILLIAM IV., Cap. 14.

UNDER THE PATRONAGE OF
HER MAJESTY QUEEN ADELAIDE.
H.R.H. the DUKE of CAMBRIDGE. H.R.H. the DUCHESS of CAMBRIDGE.
H.R.H. the DUCHESS of GLOUCESTER. H.R.H. the HEREDITARY GRAND DUCHESS of MECKLENBERG-STRELITZ.

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THE GOVERNESSES' INSTITUTION has many objects in view:—

I. TEMPORARY ASSISTANCE TO GOVERNESSES IN DISTRESS, AFFORDED PRIVATELY AND DELICATELY, THROUGH THE LADIES' COMMITTEE.

To show the necessity and value of this assistance, it may be sufficient to state one or two cases in which it has been rendered.

A lady of much talent, whose sight had become affected (a not uncommon mode in which Governesses are at once thrown out of employment, even in the full vigour of life), and whose medical attendants told her that nothing but sea air could benefit her, was found languishing for this unattainable remedy, the closeness of her lodging and the poverty of her diet affecting her less than the seemingly total absence of hope. She was assisted to the sea in a cheap neighbourhood.

Another case exhibits one of the very usual phases of a Governess's life:—A very deserving lady, who had filled several situations with great credit, felt herself bound to return to the widowed mother of whom she was the sole support, and to whom a heart affection rendered a daughter's care indispensable. But, with the most unceasing exertions, she could not obtain sufficient daily teaching to meet her expenses, and laboured under great uneasiness on account of a quarter's rent. The Committee had the pleasure of relieving her mind on this point, and deeply regretted that they could render her no further assistance.

These are but selections from a lengthened list; and it is quite impossible for the Committee to meet these numerous cases, even inadequately, without an increased income. This is a cause to interest those whose children have benefited by the care and kindness of a Governess. This is a cause to interest those whose own relatives may one day meet similar trials. This is a cause to interest especially the sufferers' own fellow-labourers. An annual 5s. or 10s. from each individual of these classes would afford ample funds for all.

To prevent misconception, the Committee think it better to remind the public that Governesses *cannot*, as a body, be *provident*, in the usual acceptation of the word; *i.e.*, they cannot provide for their own declining years. Each individual, as she undertakes the office, knows what its trials are; but she has, *almost universally*, no choice of action. Death, or misfortune, has thrown upon her the maintenance of one, sometimes of both parents; with mostly the additional care of younger brothers and sisters. By the time that the aged parent has been watched into the grave, and the apothecary and the *undertaker* paid; by the time that the younger sister has been fitted for the same duties—her premium as an articled pupil, or the finishing master's expensive lessons, paid by the governess-sister; by the time that the brother has left school—where the governess-sister kept him—and can support himself without that home which the governess-sister supplied; mid-age is attained—care and anxiety are beginning to show the effects of years—and medical advice, and long *necessary* intervals of mental rest, consume the funds which should prepare for age.

II. *ANNUITY FUND.*—ELECTIVE ANNUITIES TO AGED GOVERNESSES, SECURED ON INVESTED CAPITAL, AND THUS INDEPENDENT ON THE PROSPERITY OF THE INSTITUTION.

It is necessary that a capital should be raised, from the interest of which Annuities may be given; as to profess to grant Annuities from annual subscriptions—from a fluctuating income, which any change of public opinion, or accidental circumstances, might destroy—would be to risk disappointment to the aged annuitants at (perhaps) the most painful and inconvenient time. Five Annuities have been founded by the investment of £2000 in the names of Trustees. The Election to the First Annuity of £15 took place on the 9th of May, 1844; and an Election for Two more on the 14th of November, 1844; the Election following will be on the 8th of May, 1845, of Two Annuitants. The Candidates (who must be approved by the Committee) are required to be Governesses above 50 years of age, unmarried, or widows. Subscribers will be entitled to one vote for each donation of five guineas, and for each annual subscription of half-a-guinea, not in arrear.

To carry out this design,—the establishment of *permanent* Annuities granted from funded capital,—the Committee invite benevolent individuals of large fortune to found Annuities bearing their own name. Fellowships and Scholarships are thus founded for those of the other sex, who labour with the mind, and surely we should not be forgetful of those whose minds labour to mould the characters of English wives and mothers.

Donations of Stock or Money, sufficient to establish an Annuity,—£500, £750, £1000,—will be funded in the names of Trustees; the Annuity bearing the founder's name; and the patronage, if he wish it, reserved to him for life. The Committee will be ready to enter into arrangements with parties interested in particular individuals, to found Annuities of any amount on the payment of a certain portion of the necessary capital—the first presentation to be in the donor. The foundation of one Annuity on this principle is gratefully acknowledged in the transfer of £1000 Consols to the Society's Trustees. An Annuity of £30 is thus founded for ever: the first Annuitant being an elderly lady known to the Founder. How many, in providing for their family Governesses, might thus at the same time secure a benefit to numbers!

It has been suggested, that the amount of the present Annuities is painfully small; but the Committee trust, that the public will enter into their principle of *perfect safety to the Annuitant*, and also into the difficulty of making Yearly Investments to meet fresh Annuities of even this amount. They are anxious, however, to meet the general wish, and they will be ready to raise any Annuity from £15 to £30 on the receipt £100 from any individual for that purpose.

III. *PROVIDENT FUND.*—1. PROVIDENT ANNUITIES PURCHASED BY LADIES IN ANY WAY CONNECTED WITH EDUCATION, UPON GOVERNMENT SECURITY, AGREEABLY TO THE ACT OF PARLIAMENT.

Benefit Societies, such as those formed by the working classes, cannot be arranged for those who work with the mind; and thus the Institution can *at present* only assist the provident Governess by relieving her of all *trouble*, for which her occupations leave her small time; and by paying the necessary expenses attendant upon contracting for an Annuity. The Committee hope, however, that the public will enable them to do more than this.

It is manifest how desirable it would be to lighten the payments, by which Governesses secure deferred Annuities; but it is equally manifest that no offer to do so can be made from an uncertain and fluctuating income. The advantage must be offered *to all* impartially; whilst the Committee cannot guarantee to make certain payments at certain times, when they may not have the money to do so.

It must remain for the known liberality of this country, *by large benefactions*, to enable the Committee to form such a Fund as will authorise them to encourage the forethought of the less affluent Governess, by offering to meet her annual payments by a corresponding payment for her future advantage.

This branch of the Institution has been very successful; any Lady can have the Tables of Rates and other particulars forwarded to her, on application to the Assistant Secretary at the Office; and, if she will consult any member of the Stock Exchange, or other gentlemen connected with moneyed details, she will learn that she cannot otherwise have such terms with such security.

2. IT IS PROPOSED TO EXTEND THE ADVANTAGES OF THIS FUND TO THE SMALLER SAVINGS OF YOUNGER LADIES; CARRYING OUT, HOWEVER, STILL THE ONE PRINCIPLE OF THE INSTITUTION, OF ENTIRE SAFETY TO THE DEPOSITORS.

Any amount will be received from any Lady, and the trouble taken off her hands; but an account will be kept for each, at the Savings' Bank, in Montague-street, Russell-square; one of the best and most cheaply managed banks.

IV. *A HOME* FOR GOVERNESSES DURING THE INTERVALS BETWEEN THEIR ENGAGEMENTS.

Experience has shown that such a Home is much required, at once to save expense and to secure an address of the first respectability.

It is intended that the home shall be in a well-known and highly respectable locality; that it shall be principally self-supporting, the Ladies paying a certain weekly sum for Board and Lodging; and that the residents shall only be admitted by the Ladies' Committee, and for a limited time.

Donations, *in kind*, will be thankfully received: Furniture of all descriptions, books, standard music, musical instruments, &c. Many promises of such assistance have been already received. Subscriptions, in addition to the liberal gifts already announced, are invited, towards the heavy expenses of the lease and the furnishing expenses.

V. *A SYSTEM OF REGISTRATION*, FREE OF EXPENSE TO GOVERNESSES.

It is a duty, to both Governesses and their employers, to afford facilities for engagements; and books are opened at the office, in which any Governess may enter her qualifications, and any parties requiring a Governess may insert their wishes. Time must, of course, be required to make these arrangements fully effectual; but, at least, they cost nothing to the parties interested; and it is hoped, that the public will advance the purpose by a constant reference to the Office upon all such subjects.

VI. A HOUSE IN THE COUNTRY HAS BEEN OFFERED FOR AN ASYLUM FOR AGED GOVERNESSES, SHOULD THE IDEA MEET APPROVAL FROM OTHER FRIENDS OF THE INSTITUTION.

Subscriptions and Donations will be thankfully received by the Treasurer; by Sir C. Scott and Co., 1, Cavendish-square; by Messrs. Strahan and Co., Temple-bar; by Messrs. Drummond and Co., Charing-cross; by Messrs. Williams, Deacon, and Co., Birchin-lane; by Messrs. Hatchard and Son, 187, Piccadilly; by Messrs. Nisbet and Co., 21, Berners-street; by Mr. Haselden, 21, Wigmore-street; by the Collector; and by the Rev. David Laing, M.A., F.R.S., Honorary Secretary, 1, Cambridge-terrace, Regent's-park; and by Mr. C. W. Klugh, Assistant Secretary, at the Office, 32, Sackville-street.

THE ART-UNION.

LONDON, APRIL 1, 1845.

THE ARTS
IN THEIR APPLICATION TO MANUFACTURED ARTICLES.

PORCELAIN SLABS FOR FIRE-PLACES.

DOMESTIC decoration must ever be an object of importance to all who take an interest in the advancement of Art, because taste is insensibly moulded and formed by the effect of familiar objects in daily use. We should hope for little artistic judgment from persons whose lives were spent in rooms where the principles of correct taste were violated in every article of furniture. In domestic economy utility must always hold a higher place of estimation than mere beauty; but there is an advance when the Decorative Art is made applicable to objects and purposes that were previously regarded as merely useful, and were on that account tolerated in spite of their unsightliness and deformity. Our stove-grates and fire-places have long been objects which the genial influence of a comfortable fire could alone render tolerable; the beauty of the marble chimney-piece could not atone for the heavy mass of metal it enclosed: the effect was that of a magnificent frame surrounding a detestable picture; and the mass was almost equally bad, whether it assumed the form of polished steel or shone in all the honours of black lead. The Dutch tiles in which our ancestors rejoiced, and which may still be seen in a few old houses, were better than the new walls which now guard and disfigure our hearths; coarse as they were, and wretched as were the figures with which they were adorned, they were still suggestive, and the family circle assembled round the social hearth could often derive amusement and instruction from their contemplation. The great objection to these tiles, independent of the coarseness of their execution, was the small size, which gave to their use the effect of a pavement set up perpendicularly. The experiment long remained untried of producing slabs of earthenware; and, still more, slabs of porcelain, that would resist the action of fire as perfectly as any metal, and would at the same time be susceptible of decoration derived from the highest walks of Art.* It is only within the last few years that slabs of porcelain have been produced of sufficient size to render them applicable to the interior decoration of the fire-place, and the rich effect which they produce is well illustrated in the accompanying engravings. The flowers in the several designs are all painted in their natural colours; and these colours having been vitrified in the process of manufacture, are, of course, indestructible.

The appended panel, in the style of Watteau, will show that the most simple objects in nature, when artistically treated, afford the elements of beauty. The effect of the bulrushes, which seem to grow up on the erect panels, and form a natural inner frame for the subject, is particularly pleasing; the design is a happy combination of elegance and simplicity.

The colouring of this panel is gorgeously rich, and partakes of the luxurious effect which characterizes Watteau's style; the scroll ornament at the top has the merit of affording a suggestive symbolism—not the less effective because it is quite unobtrusive.

We have often noticed the almost instinctive anxiety of persons to associate flowers with the means of warmth. Even the poorest persons love to have posies displayed on the mantel-piece, and wreaths of flowers are among the most common decorations of our metal stoves. The manufacturers of porcelain slabs have followed this apparently natural taste, and bestowed a large share of their attention on floral decoration; indeed, some of those panels are among the most beautiful specimens of flower-painting we have seen for many a long day. The effect of that we have next copied is, perhaps, a little too massive, as generally is the case where a single object occupies so much of space and attention; but it would be effective in a room where the furniture partook of the same massive character, and we think that it would harmonise particularly well with heavy wood-carvings. On

the other hand, the accompanying panel, with a suspended basket of flowers occupying its centre,

would be very appropriate to a room lightly furnished, where the effect sought would be

* It will be at once obvious that these porcelain slabs for fire-places are calculated to give large employment to the artist; from the nature of the material, and the importance it must always occupy as part of the furniture of a room,—a part never intended to be removed from the place in which it is first fixed,—the design and execution of the article are of high importance. The series we have here engraved have been all copied from examples produced at the manufactory of Messrs. COPELAND and GARRETT, of STOKE-UPON-TRENT; and it is only just to state that they have laboured long and assiduously for that excellence which they have undoubtedly attained. We believe, however, that at most of the manufactories in Staffordshire, and also at the porcelain manufactory in Worcester, these slabs are now produced; and that the manufacturers generally are giving to the article very great attention—considering it a staple of their trade, one upon which taste can be largely exercised, and where it will be certain to secure a prompt and large reward.

We are bound to add, that our woodcuts afford but a very limited idea of the beauty, elegance, and *truth* of the several designs we selected to copy.

elegance rather than magnificence. The scroll-work in the design is a little too meagre; but the festoons at the top amply redeem this deficiency, for they form curves that are equally true in their mathematical form as they are pleasing in their picturesque effect. We the more readily offer this remark, because we find the curve of the catenary too frequently misrepresented by our artists, and even by some who have attained considerable eminence. But, notwithstanding the merit of this design, we must confess that we prefer the vase of flowers to the basket; partly because the vase is in itself more properly associated with objects of high Art, and partly because, in truth and fact, flowers are never placed in a basket for any permanent purpose. It would of course be ridiculous to contend in all cases for a slavish adherence to what the old philosophers were accustomed to call "the fitness of things;" but still we must protest against Art too flagrantly contradicting Nature. In the vase-panel the scroll-work is

particularly effective, and has a general unity arising from the harmonious disposition of parts which is very pleasing.

The flowers and foliage in the next panel which has attracted our notice deserve high praise; and the management of the moderate curvature given to the stems is evidence of considerable artistic skill; but we dislike the formality of the rectangular frame, and could wish that it had been altogether omitted. We must, however, observe, that this formalism is far more obvious in the wood-engraving than in the original panel, where it is with considerable success obviated by a judicious adaptation of colour. In this specimen, also, there has been considerable care bestowed in getting rid of the glassy effect which naturally belongs to vitrified colours, and which on some porcelain slabs is allowed to become positively painful. It is, however, pleasing to add that the English glazes are now superior to most of those employed on the Continent, and fully equal to the best used at Dresden or Sèvres.

We have seen several slabs with Saracenic decorations in the style of Owen Jones's great work on the Alhambra, and their effect is particularly gorgeous and magnificent. Porcelain panels are susceptible of ornament in high relief as well as pictorial decoration, and we have seen both combined with the happiest effect at the Exposition in Paris and at several show-rooms in London. We have dwelt chiefly on the application of these panels to fire-places, because this is likely to be one of the most popular forms in which they can be used, not merely on account of their beauty, but also on account of their convenience, a wet sponge being sufficient to clean them in a minute, and their radiation of heat greatly contributing to the warmth of an apartment. The latter quality was the chief recommendation of the Dutch tiles to our ancestors, and we have heard old people lament their disappearance, declaring that when they were used fires gave out double their present heat. But these porcelain slabs are applicable to many other purposes: they are beautiful tops for toilet-tables, being much lighter than marble, susceptible of much greater decoration, not more fragile, and quite as easily kept clean. They might be introduced into the decoration of conservatories with the most excellent effect; and we have seen panelled surbases, which to the merits of cheapness and cleanliness superadded a very pleasing picturesque effect.

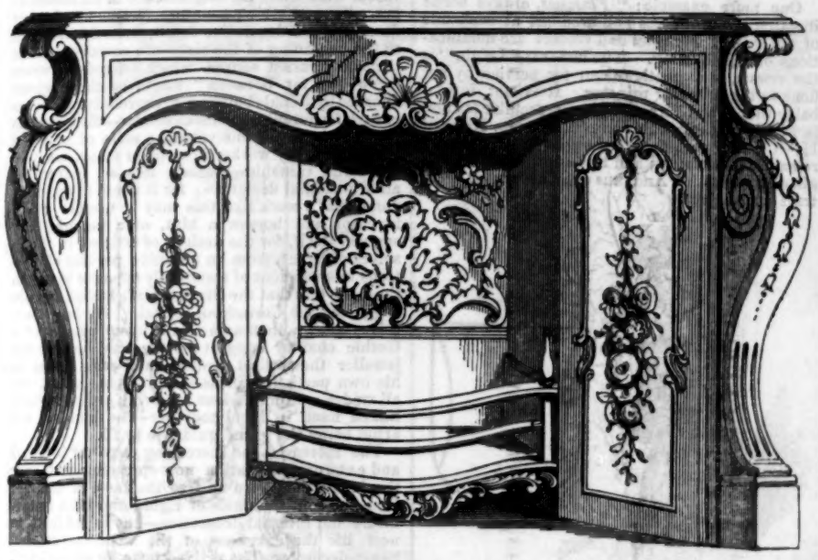
As porcelain is in itself a very beautiful material, panels have been produced with simple scroll borderings and a naked centre. These panels are far more effective than the accompanying engraving would lead the uninitiated to suppose, because the brilliancy of the material cannot be represented. Were we disposed to be captious, we should object to the scrolls in this design as rather weak and wiry. The dependent scroll just above the base is mathematically in-

correct and artistically feeble. Indeed, the whole design partakes too much of the nature of a conception very imperfectly developed.

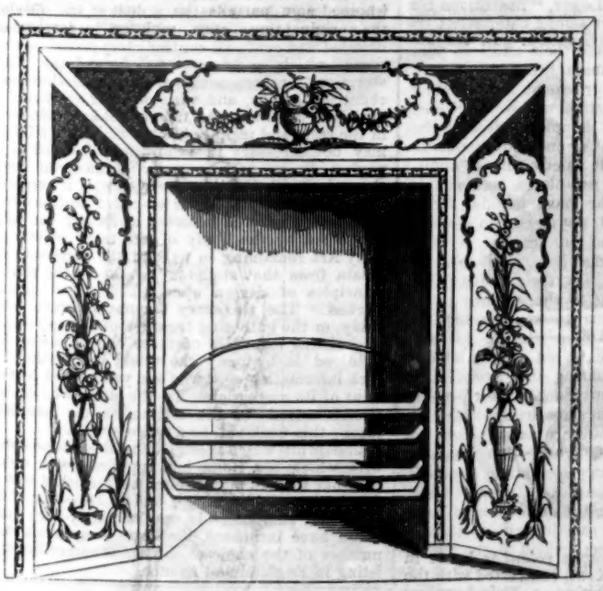
This is the more to be lamented, as we find some germs of thought in the design which, if fully worked out, would have been highly creditable to the artist. This has been done in another panel in the Louis Quatorze style, which, though no great favourite of ours, is one that sometimes commands our approbation. (See the last cut in previous column.) The artist has succeeded in triumphing over its formalism.

We believe that the manufacture of porcelain is on the eve of a revolution greater in extent and more important in results than it underwent in the days of WEDGWOOD.

We shall, no doubt, be called upon, ere long, to notice other "uses" for this material; at present, however, we confine ourselves to its application to FIRE-PLACES; and, in order that such of our readers as may not have seen these PANELS in actual operation may the better understand the mode in which they are introduced with the grate, we engrave two stoves—the first being a copy of one upon a large scale, where the two side



panels only are used; the other being, to our minds, far more elegant—as containing the two side panels, and the top panel—these being, in fact, mere introductions to an ordinary fire-place, adapted at very little expense—the grate being of the plainest and least costly character—in order that the beauty of the porcelain adornments may be interfered with as little as possible.



The two examples here given were copied in the warehouse of Messrs. FEETHAM, CLIFFORD-STREET —— by whom these panels have been very extensively used; so extensively indeed that they now very rarely "fit up" a house of any kind—from the comparatively humble cottage to the mansion of large pretensions—without adopting the principle in one or more of the rooms.

And, as we have intimated, the advantages of their use will be at once obvious to those who give the subject consideration. The panels are absolute refreshments to the eye; they have a peculiarly cheerful aspect—contrasting strongly with the heavy and sombre character of the black-leaded or polished steel sides in ordinary fire-places. Moreover, we repeat, they are easily kept clean; and the increase of heat procured by their introduction is inconceivably great. In short, in winter they add largely to the comfort and elegance of an apartment; and in summer they render unnecessary the usual mode—of hiding a fire-place—by classing it among the most agreeable attractions of the room.

We have only to repeat that, although our woodcuts may afford some notion of the character and designs of these slabs, they convey but little idea of their beauty. It is only due to Messrs. COPELAND and GARRETT—upon whose store we have drawn so largely—to refer to them the reader who desires better and worthier acquaintance with the subject.

THE CURIOSITIES OF HERALDRY.*

ALL genuine students are enthusiasts—however abstruse and uninteresting the science or subject to which they devote themselves may appear in the eyes of the uninitiated. We remember to have been particularly struck with this fact, some years ago, when necessity compelled us to dive a little into the mysteries of "coat-armour," by which we were so completely mystified that we unceremoniously wished all lions or other animals, blue, red, or yellow, with their "Curiosities of Heraldry," at the bottom of the Red Sea. When thus, in the worst of all possible humours with the science, we took up, in the hope of assistance, Porney's introductory volume on Heraldry, in which he boils over with enthusiasm at what he repeatedly calls "this most delightful science," we began to think there was something wrong on our side. But heraldic essays are generally so dry and so uninviting that the enthusiasm must indeed be intense, or the wish for knowledge on this subject matter of urgent necessity, to force a reading. Baffled thus at the outset, it became a hard matter-of-fact study enough, and anything like amusement from it hopeless; and this we found to be the general opinion. A short time ago, the "Heraldry of Fish" was published by Mr. Moule, and lo! an amusing volume, attractive even on a drawing-room table, was the result; and now, as if to raise our especial wonder, appears Mr. Lower, with another.

Mr. Lower is already favourably known as the author of a very quaint and amusing volume on English Surnames, which has forced its way through a second edition, although published in a modest, unpretending form and manner. And certainly the present volume, although larger in size and price, bids fair to follow so good an example. There are, perhaps, not many of our readers who might at first incline to think the subject could be at all an amusing, or even an interesting one; but if we may parody William of Wykeham's motto, "Manners makyth Man," and apply it to authors, we should say, "Manner makyth Readers." Mr. Lower is no bigot for his own "delightful science," dressing it up as stiffly as possible, and insisting on its frigid dignity being treated with slavish respect; but he is as ready as the uninitiated to laugh at the palpably grotesque of its features.

There are some portions of the volume that are peculiarly interesting to the readers of the ART-UNION, such as treat of ancient costume and the heraldic decoration of the dress. Our author says, "It was during the reign of the luxurious Richard II. that heraldic devices began to be displayed upon the civil as well as the military costume of the great, upon the mantle, the surcoat, and the *just-au-corps*, or bodice; the charge and cognizance of the wearer were profusely scattered, and shone resplendent in tissue and beaten gold." Such heraldic decoration had been used upon the tabard of the knight long before; but about the reign of Edward III., the gorgeous decoration of the male costume with the ensigns of heraldry soon attracted the attention and excited the emulation of that sex which is generally foremost in the adoption of personal ornament. Yes, incongruous as the idea appears to modern dames, the ladies, too, assumed the embroidered coat of arms.† On the vest, or close-fitting garment, they represented the paternal arms, repeating the same ornament, if *femmes soles*, or single women, on the more voluminous upper robe; but if married women, this last was occupied by the arms of the husband, an arrangement not inaptly expressing their condition as *femmes-covertes*. This mode of wearing the arms was afterwards laid aside, and the ensigns of husband and wife were impaled on the outer garment, a fashion which existed up to the time of Henry VIII., as appears from the annexed engraving of Elizabeth, wife of J. Shelley, Esq.,‡ copied from a brass in the parish church of Clap-

* The Curiosities of Heraldry; with Illustrations from Old English Writers. By Mark Antony Lower. London: J. R. Smith, 4, Old Compton-street.

† Nisbet mentions a fashion formerly prevalent in Spain, which certainly ranks under the head of "Curiosities." Single women frequently divided their shield *per pale*, placing their paternal arms on the sinister side, and leaving the dexter *blank* for those of their husbands, as soon as they should be so fortunate as to obtain them. This, says my author, "was the custom *for young ladies that were resolved to marry.*" These were called "Arms of Expectation."

‡ The date of the lady's death is 1513.

ham, in Sussex. The arms represented are those of Shelley and Michelgrove, otherwise Fauconer; both belonging, it will be seen, to the class called *canting*, or allusive, arms; those of Shelley being welk-*shells*, and those of Fauconer a *falcon*."

In his chapter on the "Rationale of Heraldic Charges," our author has some curious illustrations of the connexion between coat-armour and dress. Thus *vairs* is composed of miniature shields of blue and white alternately placed. According to Mackenzie, it represents the skin of a small quadruped called *varus*, the back of which is a bluish grey, and the belly white; and Guillim adds that, "when the head and feet of the animal are cut off from the skin, the latter resembles the figure of vair used in heraldry. The costly fur so much spoken of by our old poets under the name of *miniver* is derived by Dallaway from the French *menu vair*, on account of its smallness and delicacy. The old French *vairou* signifies any thing of two colours, and may possibly be the etymon of vaire." This is well illustrated by contrasting a figure of the time of Edward I., whose mantle is lined with vair, with the arms of Sackville,

upon which the vair is also displayed. In the

same manner our author explains the heraldic bearing, "gules, a bend argent." "The *bend* is a stripe passed diagonally across the shield from the dexter corner (and the bend sinister the contrary way), and is etymologically the same word with the French *bande*, and the Saxon *band*. This ordinary evidently represents a band or scarf worn over one shoulder, and passing under the opposite arm, and is well exemplified in the white belt worn by a soldier over his red coat. Of a similar origin is the *fesse*, a horizontal stripe across the middle of the shield, which represents a sash or military girdle." (See last cut in previous column.)

One more example: "*Flasques*, always borne in pairs, are two pieces hollowed out at each side of the shield. *Flanches* and voiders are modifications of this bearing. The last, says Leigh, 'is the reward of a gentlewoman for service by her done to the prince or princess. It is not improbable that it was borrowed from a peculiar fashion in female costume which prevailed temp. Richard II. Chaucer uses the word *voided* in the sense of remaid, made empty; and this is probably the origin of the term.'" And thus does our author illustrate this subject.

With an engraved apology for heraldic monsters we must take our leave of the "Curiosities." The dragon, that fearful creation, to which the most extraordinary ideas were attached, has vanished from the earth. "The light of these days," says Mr. Lower, "has driven the fiery dragon to take refuge among nations not yet visited by the light of civilization. In the annexed cut we have the *dragon volant* as borne in the arms of Raynon of Kent, contrasted with the *draco volans* of the zoologists—a little harmless lizard—and the probable origin of the awful invention of the older heralds. Certainly the similarity is great, as here pictured.

And so, heartily recommending this really curious volume to all lovers of information blended with amusement, we take our leave of Mr. Lower's Heraldic Curiosities.

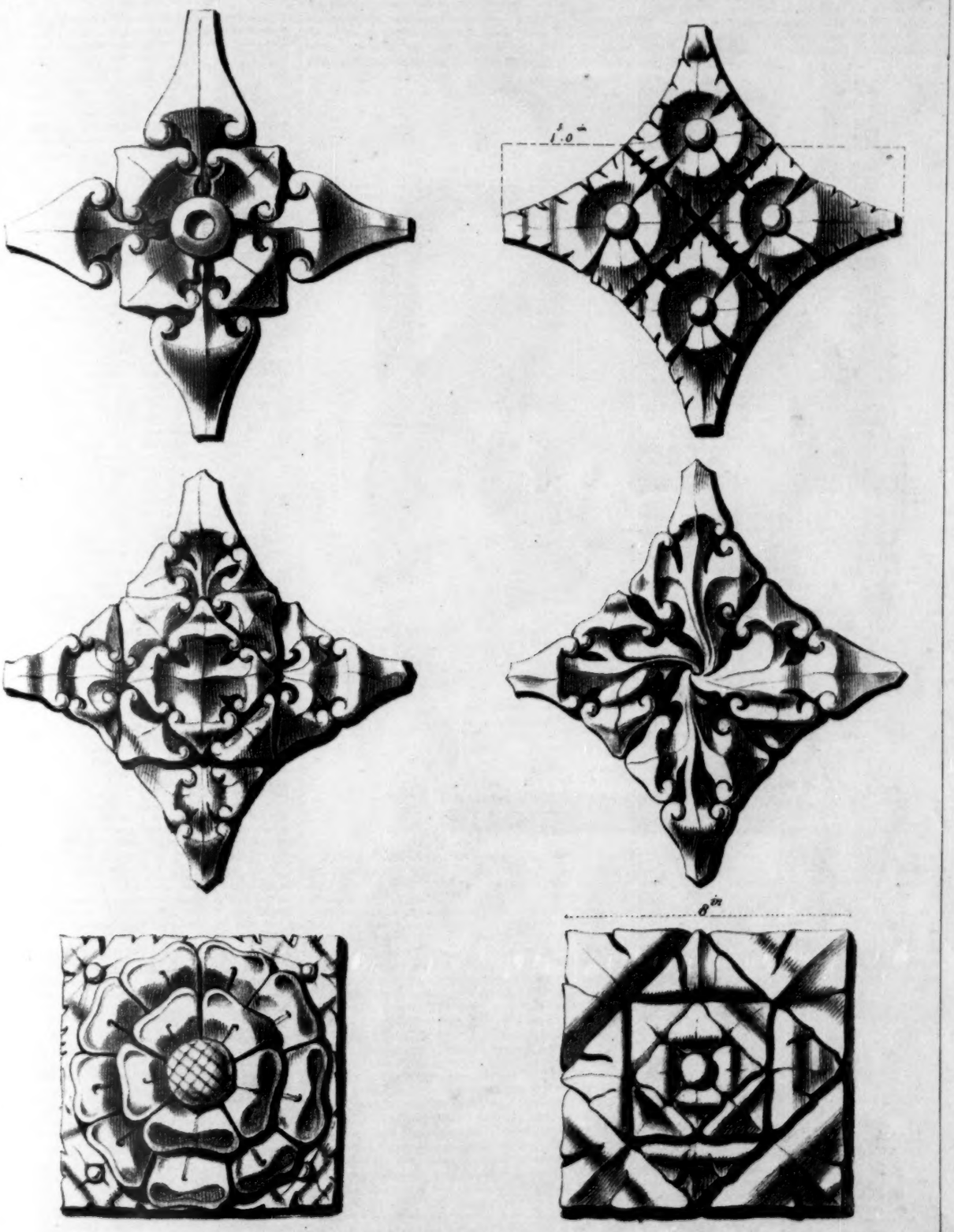
PUGIN'S GOTHIC ORNAMENTS.*

THE name of Pugin is so intimately connected with Gothic architecture, and his various original works in that style are so fully imbued with the spirit of the builders of the middle ages, that a judicious selection by him of the best Gothic ornaments from various buildings, both in England and France, may be safely recommended for the use of the student or architect. The various specimens have been drawn on stone by J. D. Harding, Esq., or under his superintendence, in a broad bold style of delineation well suited to the vigour with which the originals are in all instances cut. They exhibit numerous specimens of every description of decorative detail, from the eleventh to the beginning of the sixteenth century. From the many varied sources which offered—however "few and far between" might be the subjects afforded by a single building, or the relative distances of each favourable specimen asunder—the artist has brought into this one volume a mass of material which, to every worker in wood or stone, must be especially valuable—scarcely less so, indeed, to all ornamental designers; for it is not to one class alone that a work like this may be useful: every inventor may borrow a hint, or a thought may suggest itself, for the designs of articles, in themselves different, from an attentive perusal of patterns or specimens of apparently opposite kinds, in the same way that the Grecian girl's basket and tile suggested the Corinthian capital. We have ourselves known instances of the stone pateras of a Gothic chantry suggest for the first time to the jeweller the earliest application of such forms to his own particular profession. Thus, indeed, are all trades and professions involving artistic details linked hand in hand together—the mind of the artist being the grand guidance to all.

The increased and increasing taste for internal and external decoration now spreading fast over the land—the desire to free the taste of the age from the cold trammels of rigid formalities in furniture and internal decoration—has called forth to new life the exertions of the wood-carver and house-decorator. The revived taste for an enriched and wonderfully inventive order of architecture, miscalled *Gothic*, but in comparison to which many of the vaunted superiorities are Gothic indeed, has also led to the necessity for a knowledge on this subject to be possessed by many of our artisans. The taste having been recalled into existence, now demands not a distant imitation of the original excellence, with an inaccuracy of detailed and confused contradictory assemblage of parts, which so frequently disfigured the "restoration" and renovation of our parish churches, chantries, tombs, and various other erections of medieval ingenuity and talent, but a reproduction in the taste and manner of the original of all that may be necessary in renovation, as well as a perfect design with a unity of medieval taste throughout all that is perfectly new, if it purports to be in the style of the so-called Gothic days. This taste and this accuracy of feeling can only be gained by the study of the many objects of early Art remaining to us, and the endeavour to obtain from that study an insight to the ruling principles of design upon which these artists worked. The necessary amount of travel and study, or the gathering together of the many useful existing examples of these things, cannot be indulged in by many who would be benefited by such information, and who are yet injured by the want of its possession. To the many who are so circumstanced—to the artisan, to the manufacturer—this work will be a welcome gift.

The print which accompanies this notice—and with which Mr. Bohn has supplied us, in order that our readers may at once be furnished with a description of the volume, and an EXAMPLE of its style and character—is one of ninety-one; and, as we have intimated, the series comprises a vast number of the choicest and *safest* authorities existing in England and France.

* "Gothic Ornaments, selected from various ancient Buildings, both in England and France, during the years 1828, 1829, and 1830. By Augustus Pugin, Architect; exhibiting numerous specimens of every description of decorative detail, from the eleventh to the beginning of the sixteenth century. Drawn on stone, by J. D. Harding, Esq., or executed under his superintendence. London: Henry G. Bohn, York-street, Covent-garden." Printed at the Lithographic Press of Graff, Castle-street, Regent-street.



Printed by J. Gray

WOODEN ORNAMENTS.

NEW WALSINGHAM CHURCH, NORFOLK.

BERLIN IRON.

We copy from "The League" newspaper some interesting information relative to a subject, far too little thought of in England—the manufacture of iron into the more delicate articles, for which, until within a comparatively recent period, the material was considered utterly unsuited. The statements we refer to occur in the "Notes of a Traveller," who visited the "Exposition" in the Prussian capital; concerning which, by the way, the latest intelligence states that the King has issued an ordinance, assigning rewards to upwards of 1300 persons among the contributors

"The German iron establishments were numerously represented at the Exhibition. Besides the imperial and royal foundries and mining works in Stiria, Bohemia, the Hartz, Silesia, and Saxony, numerous private works in Silesia, Hanover, Saxony, Nassau, and the Lower Rhine districts, sent samples of their produce. The prices may be best estimated from M. Diederici's estimate, which is as follows:—'Raw iron and native steel, £4 10s.; cast-iron wares, £12; wrought iron, including bar iron, £15; steel, cast and in bars, £21; sheet iron, £27; iron and steel ware, £30 per ton.'

"The art of casting iron has been brought to great perfection in Germany. The chemical skill of the founders enables them, by simple processes, to produce specimens of wonderfully delicate workmanship, not only in ornaments and figures, but especially in plates, which are cast with great accuracy of a large size. The price for cast iron quoted above stands in a remarkable contrast with that of bar iron, although the quality of both is superior to that produced in England. In one article the superiority of the German iron is so remarkable, that it becomes almost a matter of humanity to call attention to it. In stoves it is free from that disagreeable smell which has rendered the general adoption of stoves in England almost impossible. In this respect the stoves produced in Austria, in Nassau, and on the Rhine, are deserving of peculiar notice; and it is sincerely to be lamented that the trading relations of the two countries do not favour an exchange which would allow the poorer classes in England the enjoyment of all the advantages which Dr. Arnott's and other inventors' skill has long been unable to procure for them for want of a fit material.

"Besides cast-iron stoves, the native steel, which has long been prepared in Stiria and on the Rhine, especially in the district of Siegen, is well adapted to form an object of commerce, and, if produced on a larger scale, assisted by the cheapness which would result from the admission of our ordinary iron at a low duty, would greatly contribute to enrich both countries. I shall be too happy if these remarks induce any persons interested in the iron trade to make experiments with the German cast iron, for which I venture to predict a larger market in England as soon as it has been fairly tried.*

"A round table of a beautiful open arabesque pattern, in cast iron, and with ornamental claw-foot, from the foundry of Count Stolberg, was marked at 20 dollars (£3). It was 3½ feet in diameter, and weighed 50lbs. Garden chairs to match were marked at 5 dollars (15s.) each.

"Pumps of various kinds, forcing pumps, fire and garden engines, were exhibited, of good manufacture and at reasonable prices. The castings for architectural purposes were both tasteful and well executed, and showed to what extent iron can be used in building with great advantage. For the designs required for ornamental casting the German founder has an advantage, in the ease with which he commands the aid of artists. Other metals were also exhibited as applied to the same use. Figures and arabesque designs in zinc, as well as capitals of pillars, rivalled with similar productions in *terra cotta*. Both have contributed to the embellishment of Berlin, and have assisted the execution of some of the tasteful designs of the celebrated architect, Schinkel. I was told that the capitals of the pillars and pilasters of the Opera House (which is rebuilding) are of zinc. The small figures and ornaments that go by the name of Berlin iron-work are well known. The principal seat of this manufacture is in the principality of Sayn, near the Rhine.

"The manufacture of tools has made considerable progress of late years in Germany, and many large establishments on the English plan may furnish a considerable supply. The abundance of the native steel is of advantage for this branch of manufacture; but the difficulty of a factory organisation, and the great demand for the raw material, keep the prices high. This is still more the case with agricultural implements, which were sparingly exhibited. So great is the demand for iron of all kinds in Germany, that I remember having been shown rails at Vienna that were made of the Stirian native steel, and which might have been cut up into knife blades.

"The new fabrication from nickel, called German silver, is extensively carried on at Berlin, and numerous objects were exhibited. A method is now adopted of combining the nickel with native arsenic, by which the use of the poisonous arsenic oxide is avoided, and the mixture is rendered harmless."

* We learn from an article in "The Builder" that "Experiments have for some years been in progress, chiefly under the superintendence of Herr Dase, inspector of mines in Richmond, in the duchy of Brunswick, with a view to make cast iron, as the cheaper and more durable material, applicable to the preparation of stereotype plates. The success of these experiments is attested by the publication of a cast-iron stereotype edition of the Bible, published at Nordhausen, the price of which, with marginal readings, is 9 ggr. (13d.)"

THE PORTLAND VASE.

In consequence of the excitement produced by the injury recently inflicted upon this beautiful relic of antiquity, some of our readers—in the provinces chiefly—who are unacquainted with it, have expressed a desire to obtain such an idea of its character as an engraved copy, far better than any written description, can give. Finding a very fair print of the vase in "The Illustrated News," we requested a loan of it; and its introduction into our columns has been kindly permitted.

For upwards of two centuries "the vase" was the principal ornament of the Barberini Palace. It was purchased by Sir William Hamilton; and of him by the Duchess of Portland, for 1000 guineas. It has since been generally known as the Portland Vase. It was *deposited* in the British Museum, in 1810, by the Duke of Portland, whose property it still is. It was found about the middle of the 16th century, two miles and a half from Rome, in the road leading from Frascati. At the time of its discovery the vase was enclosed in a marble sarcophagus, within a sepulchral chamber, under the mount called Monte de Grano. The material of which the vase is formed is glass. The figures, which are executed in relief, are of a beautiful opaque white, and the ground is in perfect harmony with the figures, and of a dark transparent blue. The subject of these figures is extremely obscure, and has not hitherto received a satisfactory elucidation; but the design and the sculpture are both truly admirable.

In one compartment three exquisite figures are placed on a ruined column, the capital of which is fallen, and lies at their feet, among other disjointed stones: they sit under a tree on loose piles of stone. The middle figure is a female in a reclining and dying attitude, with an inverted torch in her left hand, the elbow of which supports her as she sinks, while the right hand is raised and thrown over her drooping head. The figure on her right hand is a man, and that on the left a woman, both supporting themselves on their arms, and apparently thinking intensely. Their backs are to the dying figure, and their faces are turned to her, but without an attempt to assist her. In another compartment of the vase is a figure coming through a portal, and going down with great timidity into a darker region, where he is received by a beautiful female, who stretches forth her hand to help him: between her knees is a large and playful serpent. She sits with her feet towards an aged figure, having one foot sunk into the earth, and the other raised on a column, with his chin resting on his hand. Above the female figure is a cupid preceding the first figure, and beckoning him to advance. This first figure holds a cloak or garment, which he seems anxious to bring with him, but which adheres to the side of the portal through which he has passed. In this compartment there are two trees, one of which bends over the female figure, and the other over the aged one. On the bottom of the vase there is another figure on a larger scale than the one we have already mentioned, but not so well finished nor so elevated. This figure points with its finger to its mouth. The dress appears to be curious and cumbersome, and above there is the foliage of a tree. On the head of the figure there is a Phrygian cap: it is not easy to say whether this figure is male or female. On the handles of the vase are represented two aged heads, with the ears of a quadruped, and from the middle of the forehead rises a kind of tree without leaves: these figures are in all probability ornaments, and have no connexion with the story.

ART IN CONTINENTAL STATES.

GERMANY.—Munich.—A very interesting Exhibition of the purchased Paintings to be drawn by lottery has taken place in the rooms of the Art-Union of this city. The display of the different styles of painting has been remarkably varied; the most striking contrasts have been placed together. We enumerate the historical paintings, which have attracted most attention:—Anthony Fischer's 'Visitation of the Holy Virgin,' a small oil painting, alike distinguished for beauty, truth, and elegance of composition. The same artist will make the designs for the glass paintings with which King Louis I. has promised to adorn the Cologne Cathedral. Of great interest were:—'The Fairies' Festival,' by Kreling; 'Hagar sent Away,' by Minor; 'A Romantic Dale,' by Voellinger; 'A Madonna with the Sleeping Infant Christ,' by Andres; another 'Madonna with the Infant Christ,' but of a more disengaged composition, by Hauson; 'A Cupid on the Clouds,' by by Anschuetz; 'Christ and the Tribute Money,' by Schneider, in which the Pharisees are admirably drawn; 'Jonas the Prophet,' by J. B. Mueller; 'O'Donohue's Appearance,' after an Irish popular legend, by Storch; 'Abram's Promise,' by Genelli; 'Magdalene at the Sepulchre of Christ,' drawn by Ruttenthaler; 'St. Cecilia, together with two Angels, with folded hands, singing before the Organ,' by Zimmermann; 'The Crusaders before Jerusalem,' by G. Lang. In genre painting:—'The Greek Pirates,' by Simonsen; 'The Russian Girls in their Holiday Dress,' by Eckmann; 'The Suabian Peasants on their Return from a Pilgrimage,' by Pecht; a painting of unparalleled beauty, representing 'The Return from a Rural Excursion in Rain (to Hesselohe, a place of popular resort near Munich),' by Marx; 'The Music Lesson,' by Simon; 'The Thoughtful Tailor,' by the same; 'The Society of Artists in Stubenvoll, a public-house, full of tobacco-smoke, illuminated only by tallow-candle light,' by Schoen, very interesting for its portrait figures; 'The Flight after the Battle of Leipsic,' the last of the greater works of Schelver, the eminent painter who died last year; 'The Monastery Kitchen—in full display of joyous Monkish Life;' 'The Augsburgh Dilettanti Concert;' 'The Hunters,' by Durand; 'The Italian Fisher-girl with her Child on the Seashore,' by Merk; 'The Tyrolese Peasant Family,' by Kaltenmoser, a splendid piece. Landscape painting has been richly displayed, the contributors having been the greatest masters in this branch of painting, Rottman excepted, who was prevented by some great works to be executed for the King. The following artists have exhibited works:—Heinlein, Chr. Morgenstern, Chr. Esdorf, Alb. Zimmermann, Rich. Zimmermann, Jul. Lange, E. Kaiser, F. Schiller, Ed. Schleich, Bernard Stange, Koebel, Loeffler, Heinzmann, Hueber, Zwengauer, &c. &c. The works were splendid. Add to these several architectural paintings by Neher, various animal paintings by Eberle, arabesques by Schmolke, and a beautiful print on copper by Thaeter after Schnorr's 'Barbarossa in Venice.' Lately an Exhibition of various modern Dutch Paintings, most of which belong to the private collection of the King, has taken place. They all manifest the great advantage which modern painters have derived from the study of the most eminent works of their celebrated predecessors: they have also been much influenced by the French school, though these modern Dutch painters have their own peculiar mode. The most distinguished is Van Schendel, of which a market-place scene in the double light of the moon and lamplight created general admiration. The ancient masters have been imitated by Vennemann in a 'Peasant-room,' and by Van Hore in a 'House-floor.' Most beautiful is the picture representing 'A Confessing Sick Girl,' by C. Van Bevern: it is extremely touching, though not free from French influence. The celebrated M. Schnorr has publicly exhibited his grand and beautiful oil painting, representing 'The Anabaptist,' in his atelier; it has been justly admired. The artist has received an order from the King to represent 'The Deluge,' in a painting of the same size as M. Kaulbach's 'Destruction of Jerusalem,' only a little broader; the composition has been seen in a grand and magnificent plan, and duly admired by the connoisseurs. M. Wiedenmann, sculptor, has been ordered by the King to model a statue of the celebrated renovator of the University of Wurzburgh, Bishop Julius, to be executed in bronze, and placed in the same city. Lately, a great number of most splendid lithographs have been published in the city, where this useful art has been invented and so highly improved. There is a sort of very beneficial rivalship among the publishers. In a preceding number of the Art-Union the eminent lithographs of M. Schreiner have been mentioned; the first-rate publications of MM. Piloty and Loehle deserve the same recommendation, chiefly the lithographs from the most beautiful works of the Pinakothek, and the private collection of the King. More splendid specimens in large-sized lithographs can scarcely be seen: add to this the very moderate prices. Thus, a great facility is afforded to furnish the people with the most splendid representations of what modern or ancient Art can boast. These lithographs may, in a great many points, even in the most essential, vie with the best copper or steel plate prints; what formerly was deemed impossible, has been executed on the stone; there is a full display of light and shade, and it wants but little imagination to become at once aware of the beauties of the original painting. An eminent piece is the representation of 'The Battle of Sennacherib,' by Rubens. The others not less so. The most recommendable appear the following:—Of the ancient masters (in the Pinakothek) 'The Trinity,' by Rubens; 'Christ Crowned with Thorns,' by Guercino; 'The Mountebank,' by Gerard Douw; 'The Morning,' by Wynants; 'The Evening,' by the same. Of the modern masters:—'The Thunder Storm,' by Becker; 'Judith,' by Riedel; 'Chriemhilde,' by Schnorr; 'Albanese Girl,' by Riedel; 'Winter—Landscape,' by Birkel; 'Cattle Fair,' by Adam. The fable of the Trojan horse containing the armed men, has lately been superseded by the reality of the colossal head of the Bavarian statue, cast in the royal foundry; this head when raised from the pit contained 25 workmen. Coloured printing appears to have been much improved by Henry Weishaupt, a very able artist, who has devoted ten years to the pursuit of this object.

Berlin.—Elsasser's 'Campo Santa of Pisa,' a splendid, masterly picture, has been lately exhibited in the atelier of Professor Hensel, and justly admired. The artist is at present in Rome. The Royal Institution of the Fine Arts, founded in 1694, renewed 1786, by Frederick the Great, is about to be wholly reorganized: an event of very high interest for the cultivation of the Fine Arts, so much protected by the present King. The gorgeous so called "White Room," of the Royal Palace, has been magnificently renovated, and is to become one of the most splendid rooms of this description in Europe.

Vienna.—The eminent animal painter Furtbauer, in consequence of the gout, has lost his eyesight. Professor Bauer has received an order to execute fourteen figures in wood, for the new altar of one of the finest churches in German style in Germany—of St. Maria Stiege (St. Mary's Stairs). The beautiful 'Raphael Donner Fountain' has been very successfully restored by the very able sculptor, Kaessmann.

Aix-la-Chapelle.—In an interesting treatise of M. Bock, residing at Brussels, on 'The Equestrian Statue of Theodoric, King of the East Goths,' before the Palace of Charlemagne, we are informed of the real situation of the celebrated Palace of Charlemagne in this city, which has never been accurately ascertained.

FRANCE.—French Notices of British Art.—We find in the "Gazette Universelle des Beaux Arts" a notice of the British Institution, somewhat more tolerant than is usually found in French journals. But, although this notice is less damnatory than usual, we could have wished that the writer had critically signalized the demerits of the inferior pictures, and that the proportion of mediocrity in the Institution (a necessary evil in every exhibition, French as well as English) had not deterred him from doing justice to the really meritorious works. We cannot object that the works of Inskipp are the first noticed, but we have to observe that the style of this artist is directly opposed to the taste of our French neighbours, and to every canon of French Art; and we do protest against the interpretation of 'The End of the Beat' into '*La Mort de la Bête*.' The best pictures of Landseer are passed over, as are those of Müller and Goodall, with the slightest possible notice; while the works of "Gambardella" are spoken of in terms of the highest eulogy. This is much to be regretted, inasmuch as it contributes to the impression that a fair criticism on English Art will never appear in a French journal.

Association of Artists.—This Institution, of which we spoke last month, is receiving the support of artists of all classes. The number of subscribers already exceeds seven hundred, and the project has received the countenance of the Government. It is to be an established principle not to extend mere eleemosynary relief to unfortunate members of the profession, but to give them commissions in the style of Art which they profess.

Statues for the Luxembourg.—The Minister of the Interior has commissioned M. Liscorné to execute a marble statue for the garden of the Luxembourg. It is one of a series of twelve women of celebrity, the whole of which are intended for the same place. They will represent St. Geneviève, Clotilda, Jeanne d'Albret, Blanche de Castille, Valentine de Milan, Jeanne Hachette, Marie de Medicis, Marguerite de Provence, Maria Stuart, Anne de Beaujeun, Anne de Bretagne, and Clemence Isaure.

The Louvre.—The number of works of Art presented for exhibition this year exceeds that of 1844 by five hundred; and the number of last season exceeded by more than four hundred that of the preceding.

Royal Academy of Fine Arts.—The Exhibition of the works produced in competition for the prize for Historical Landscape is determined for the 17th, 18th, and 19th of September. Judgment will be pronounced on the 20th. On the 10th, 11th, and 12th of the same month the architectural works will be exhibited; and the 24th and two following days are those appointed for the essays in Painting.

Gobelins Tapestry.—There has just been completed, at the manufactory of the Gobelins, an immense and magnificent carpet for the great Hall of the Ambassadors at Versailles. It was commenced so long ago as 1783. At the four corners are bouquets of roses, from drawings by Madame Elisabeth, the sister of Louis XVI.

M. Horace Vernet has been deputed by the King of the French to visit the field of Islay in Algeria, in order to paint for his Majesty a picture of the battle which was fought there during the past year.

ITALY.—Rome.—The furniture of the apartments occupied by Thorwaldsen in the Barberini Palace, at Rome, has been sold. Among the objects in the atelier were three chisels, which realized the enormous prices of 450, 488, and 583 francs.

Florence.—In the house of the Buonarotti, in the Via Ghibellina, there exists the receipt given by Michael Angelo to the Secretary of the Pope for money received for painting the ceiling of the Sistine Chapel. It runs thus:—1508. This tenth of May, 1508, I, Michel Angelo, sculptor, received from the Secretary of our most holy Pope Julius the Second, five hundred ducats for painting the ceiling of the chapel of Pope Sixtus; which work I commence this day according to the conditions laid down in an instrument written by Secretary Monsignore di Pescia, and also in my own handwriting."

CORRESPONDENCE.

MR. EWART'S BILL TO ENABLE TOWN-COUNCILS TO ESTABLISH MUSEUMS OF ART IN CORPORATE TOWNS.

Manchester, March 14, 1845.

Sir,—Every sincere lover of Art must have congratulated himself on reading the debate upon the introduction of this bill into the House of Commons, and have felt that means were likely to be adopted which would enable the people generally throughout the country rightly to understand and appreciate its productions. But, however the amateurs and professors of Art may rejoice, there is another class to whom the results likely to arise from this measure are no less important; and the introduction of this bill may be made matter for congratulation as well to the merchant as to the artist.

The question to be discussed at the present time is, not whether we, being a commercial people, are capable of appreciating Art, but whether we have not arrived at that period in the progress of civilization when, from the successful rivalry and extended knowledge of other nations, we are compelled to turn our attention to it, and to seek perfection in its practice to enable us to maintain our present commercial eminence. This is the view circumstances compel us now to take; and our endeavours must be directed to call into exercise those

talents which have hitherto lain dormant as it regards Art, or we may rest content to lose that which has been the glory of our land, to witness our commerce gradually decline, and listen to the sarcastic sayings of our rivals, "They could smelt the ore, but could not *shape* the metal they obtained." If this is a correct view as it regards the necessity for the assistance of Art to maintain our commerce, we have a powerful argument why the powers sought to be granted by this act should be freely given.

Much as I would congratulate the lovers of Art on the prospect opened by the introduction of this bill, there is one important point on which I consider it defective, in not going to the extent that would really make these Museums practically useful—I mean the necessity that the Town Councils should have the power of establishing Schools for direct instruction in Art in connexion with the Museums. This might be done without infringing upon their utility as a means of popular instruction and amusement, and would render them more valuable in public estimation; for they would then find that they were not merely places of recreation, however desirable such may be, but that direct and powerful influences were constantly resulting to the benefit of the community, whose funds have been taken to establish and support them.

With regard to the only apparent objection that was named in the debate, allow me to remark that, from its nature, this of all other rates would be the most cheerfully paid. In this town, as stated by Mr. Brotherton (to whose exertions the public are much indebted for this bill), a halfpenny rate will be sufficient. On whom would this press? where is the rate-payer who would not, in the course of the year, find that he had for himself and his family had full value for his money? This is a distinctive feature from all other rates. If we may reason from what is going on at the Mechanics' Institution here, we may conclude that it would be esteemed a privilege to pay this rate and realize the advantages it promises to impart. At that Exhibition 6d. is charged for a single visit, or 2s. 6d. for the season, and numbers avail themselves of its pleasures: it is full every evening. And can we suppose that the inhabitant of a £10 cottage will complain of having 5d. taken from him for the privilege of visiting as often as he pleases, with his family and friends, for a whole year, collections of Art and Nature? As far as I can ascertain the feelings of all classes here, they are unanimous: an objector can scarcely be found.

I hope this will not be left to conjecture, but that petitions in favour of the bill, and praying for the addition of the Schools, will be presented from every artistic and educational body in the kingdom,—from these at least; but the measure has claims also on the attention of all who are seeking to promote the moral improvement and well-being of the people of every class, of every profession; and I hope that your powerful energies will be directed to arouse public attention to the importance of this measure, and stir up a spirit of activity which must convince the Government and the House of Commons that the country is desirous of acquiring these important privileges.

I am, Sir,
With every sentiment of respect,
Your obedient servant,
GEORGE JACKSON.

[We hope this suggestion to petition the Legislature will be extensively acted upon. We shall return to the subject in our next.]

THE MUSEUMS OF FRANCE.

SIR,—On my recent return from Paris, I observed with regret in your number for January last some remarks on the alleged illiberality of the Conservators of the "Bibliothèque Royale,"—of the want of an "Index," &c.

During the past winter I have been a frequent visitor at this library, and was much engaged in examining books, prints, and MSS. On every occasion I had the greatest facility in procuring what I required, and received the most polite attention from the public officers of that establishment, particularly from MM. Champollion, Figeac, and Hase.

They have a most copious Index of, I believe, 24 large volumes of the MSS. only, and every MS. for which I inquired that was in the library was quickly and readily placed before me. The same facility was also afforded me in the libraries of the "Institute" and "Mazarine." I also received the most polite attention and valuable assistance from M. le Comte Charles de l'Escalopier, Conservateur Honoraire of the Library of the Arsenal.

I have heard other persons express the same opinion of the ready facility with which these advantages are obtained in all the public libraries of Paris, and the courtesies shown to strangers by the public officers of these establishments.

The remark of the writer, that several of the MSS. are known to have been lost, may be sufficient reason for the caution observed in not producing valuable MSS. to strangers not properly introduced.*

Your obedient servant, M. P. M.

STUDENTS OF THE ROYAL ACADEMY.

Applications have been repeatedly made to us by embryo artists of the provinces, with a view to ascertain under what circumstances, and by what method, they may become students in the schools of the Royal Academy. We, therefore, inform such that a candidate for admission is required to send (addressed to the Keeper of the Academy) either a chalk drawing or a model (a relievo) from some known antique figure, of the height of two feet. If it be approved by the Council, he is admitted as a probationer into the Antique School, where he has to attend three months, and make another drawing or model, which (if it be such as to convince the Council that the first drawing or model was his own work) admits him to the privileges of a student for ten years. If he gain within that time a medal he becomes a perpetual student. He may farther be admitted to study in the Life or Painting Schools on making such drawings, models, or paintings as show to the Council that he has advanced so in his studies as to make it advisable for him to study those branches; but it is the general mode, we believe, that the student should remain some time in the Antique School, to base himself well in the principles and appearances of select form. There are masters in the Academy both for the Antique and Life and also for the Painting Schools. The hours are, we believe, from ten till three and from six to eight. A nearly regular attendance is required from the probationer, but not from the student.

* The following is one of the regulations of the Bibliothèque Royale:—"Art. 86. Les lettres et manuscrits autographes, ainsi que les manuscrits à figures, ne sont communiqués qu'avec l'autorisation expresse des conservateurs, sous l'inspection d'un employé."

MERCANTILE VALUE OF THE FINE ARTS.

THE MANUFACTURE OF GLASS.

In the last number of this journal we congratulated the lovers of Decorative Art on the total abolition of the excise duties on glass, and expressed a confident hope that the removal of such restrictions from so important a branch of British industry would lead to a great increase in the consumption of the article, and still greater improvements in the processes of its manufacture. We were more guarded in those anticipations than many of our contemporaries, who seem to have expected large and immediate reductions in the price of all kinds of glass, and an instantaneous rivalry between the products of our glasshouses and the best specimens of French and Bohemian manufacture. It was of course reasonable to expect a reduction of price proportioned to the amount of duty abolished on those articles in which labour and skill did not form the chief elements of cost, as in bottle and window glass; but in the finer kinds of glass, where the wages of the operatives far exceed the cost of the materials, it was obvious that taxation formed so proportionately small an element of cost, that its remission could not cause any great reduction of price. Thus, in the analogous case of the remission of the duties on cotton-wool, there has been a great reduction on fustians, in which the cost of the raw material is an important element of price; and a scarcely perceptible reduction on muslins, in the production of which the cost of the raw material is a trifling amount when compared with the amount of wages paid to the producers. We feel it necessary to notice this point, because some injustice has been done to the manufacturers of crystal and flint glass, by the excited hopes of the public for a large reduction of price on articles into the cost of which the late excise duty entered in a very small proportion. It should ever be remembered that one of the chief objections to the imposition of taxes on articles of consumption is, that the taxation pressing equally, or nearly so, on the fine and the coarse productions, is from this circumstance most unequal in its proportions to the value of the article produced; and we believe that in glass this proportion of taxation to the entire cost of the article varied from two to thirty per cent. Hence such a tax, while it adds a very small per centage to the cost of articles likely to be purchased by wealthy consumers, falls with aggravated weight on the articles sought by the poorer classes of consumers. Not only are taxes of this kind unjust while they continue, but it is also difficult to remove them without producing some injustice; and this is not only the case with those dealers and retailers who happen to have large stocks on hand when the reduction takes place, but also with manufacturers, from whom a very disproportionate lowering of price is generally expected, and who are commonly exposed to much public odium for not gratifying unreasonable expectations. In all these cases wealthy consumers are far more extravagant in their demands for reduction than the poorer classes of consumers.

It is also fair to take into account the circumstances arising from the late system of taxation, which must for a long time materially impede the progress of improvement in the glass manufacture. The operatives engaged in this branch of production have been so long accustomed to the formal routine imposed by the excise regulations, that they will be very reluctant to adopt new processes of manipulation, and they will be particularly adverse to any which will have a tendency to lower the cost of production. One of the most mischievous errors that has been diffused among the operatives in almost every branch of British industry is, that whatever improvement lowers the cost of production will also lower the rate of wages. Hence it is that trades' unions have set themselves the preposterous task of checking invention and impeding the march of science. We have recently had occasion to expose an instance of this flagrant absurdity in the Potteries, and we are not without our misgivings that we shall have to contend against similar follies in relation to the glass manufacture. The full effects of the abolition of the excise on glass will not be felt until a new generation of workmen is trained to the manufacture. There were circumstances connected with the late tax which placed the workmen in a false position towards their employers, and perverted the relations between the capitalist and the operative. These evils will no more disappear with the abolition of excise restrictions, than waves will instantly subside at the cessation of a tempest. Thews and sinews manacled and fettered by the Excise will retain the benumbing stiffness of their constrained position long after the irons are knocked off; time must be allowed for the limbs to recover their activity, and for the blood to return to its free and natural course of circulation.

We have made these observations, not for the purpose of depreciating the Ministerial boon to this very important branch of British industry, but for the purpose of moderating the extravagant anticipations of cheapness and beauty in which too many have indulged. Indeed, in one element of beauty we are already unrivalled: the continental manufacturers have not equalled the pellucid clearness of English crystal; we saw no chandeliers in the Parisian Exposition with prisms that approached the brilliancy of those which may be seen in the show-rooms of London and Birmingham.

Experience has proved that a great extension of production is always followed by a great improvement in the articles produced. This is singularly illustrated in the cotton trade: it was the great increase in the manufacture of calicoes that led to the manufacture of fine muslins; and the looms of Paisley would never have approximated in beauty of production to those of Cashmire had not coarse shawls led the way to a development of the inventive powers. Decorative invention ascends, and its progress is best secured by having production in large quantities obtained as a basis of operations. So soon as new applications of glass lead to the production of vast quantities of glass, new moulds, forms, and processes will begin to suggest themselves. We know that there are many now who have begun to speculate on the effect of having statues of glass as well as statues of bronze in our public places, and who believe that vitrified decorations will be largely used instead of metallic ornaments. There are others who anticipate that, when bricks are freed from the excise duty, artificial building materials will be almost universally used instead of stone or marble, being rendered indestructible by the atmosphere from having been partially vitrified, and being susceptible of any desired ornamental form or shape while in a soft state, or in the condition of semi-liquefaction. The old proverb, that "They who live in glass houses should not throw stones," may be so far reversed that the inhabitants of such houses may be the persons best able to defy both lapidation and dilapidation.

Glass is very certain to be used extensively in the spinning and weaving factories instead of brass and polished metal; indeed it is already applied to loom-mountings by some of the most eminent shawl manufacturers of Paisley. When we remember that crystal can easily be moulded into any form that manufacturers can desire, and that at the moment of its formation it possesses all the hardness and smoothness of polished and tempered steel, we must at once see its applicability to many purposes for which cast metal and brass are now employed. But this is not the only advantage of glass: not only is its formation easy and complete, but it is not liable to be injured or

tarnished by damp, and it is far less susceptible of alteration from heat or cold, both in its substance and its temperature, than wood or any of the metals. It is for this reason that glass handles to teakettles have become very common, and that efforts are being made to introduce its use still more extensively into our domestic and culinary arrangements. Trays and dish-covers of ground glass have been proposed, but we fear that the brittleness of the material will here be found a very serious objection. We differ also from many of our friends, who believe that weaving with spun glass, in which many successful experiments have been tried, will lead to any great or decisive results; but there are many other applications of glass thread which promise to produce new and beautiful combinations of delicate colouring and shading, if the mechanical difficulties attending the manipulation of such delicate and fragile threads can ever be overcome.

Though we do not quite agree with those enthusiastic speculators who look forward to the erection of glass equestrian statues in our squares and parks, we expect that glass will contest the palm with bisque, as the material for copies of busts and statuettes. The shrinking of bisque during the process of burning renders it liable to great imperfections, as it is not easy to ensure that all the parts shall shrink equally without any variation of their proportions. We are persuaded that the multiplication of copies of works of Art will prove the greatest incentive to genius in originating new forms of Art. The casts from antique statues presented by George IV. to the city of Cork have trained several sculptors whose works belong to the highest range of Art. Mr. Cheverton's process of copying statuary, which is not yet as extensively known and as highly appreciated as it deserves to be, will enable manufacturers to obtain perfect models, reduced to any size which they may deem most convenient and best suited to their purpose; from these they may take moulds so as indefinitely to multiply every work of sculptorial art; and the specimens already produced of busts in glass lead us to hope that the capabilities offered by this branch of Art will not be neglected.

The imperfectly vitrified substance called *spelt*, and which may be regarded as the middle term between glass and porcelain, appears to us likely to be found a very desirable addition to our decorative materials; we think it not unlikely, for instance, to lead to a revival of the working in mosaics. When the British Association met in Birmingham, a table was exhibited which had been manufactured at the glass-works near Gateshead for the late Earl of Durham; the top was a slab of vitrified substance surpassing the richest jasper or porphyry in its colouring, and some smaller specimens were displayed in which the veining of the cat's eye, the cornelian, and similar pebbles was most successfully imitated. Glass has long been employed to imitate the lustrous and pellucid precious stones, but we have seen as yet very few specimens of its imitation of opaque stones. The specimens, however, which we have seen were so beautiful and so perfect, that we hope to find this branch of the glass-making art rising rapidly both in use and estimation. Mosaics for pavement of vitrified substances have been made by Mr. Dicksee, and exhibited at Lord Northampton's *soirées* and at the Society of Arts. We believe that these can be brought to a very high degree of perfection; artificial stones may be made to assume as rich colours as the porphyry, the jasper, or the agate; they offer less difficulty in manipulation, and they are imperishable. In the very best of the old mosaics the difficulties of shading were very imperfectly overcome, but we believe it possible to supply modern mosaic-workers with as numerous varieties of shades in glass, or rather in semi-vitrifications, as are exhibited in silks and Berlin wools. In the smaller articles of bijouterie glass threads may be used to give the most minute points of tint, and the welding of them together would ensure their perfect junction far more completely than the most powerful cement. No one who has visited Venice can have reflected without emotion on the decline of the mosaic Art, when he witnesses in the Ocean City the gorgeous effects which it is capable of producing. But in Art, as in every other exercise of intellectual developments, we may be permitted to indulge a hope that opportunities will call out operatives, and that a supply of materials will rouse into activity the plastic powers. It is gratifying to find that new applications of glass have been propounded simultaneously with the abolition of the duty on the material; little advance, indeed, has been made in the new paths that have been opened, but it requires little exertion of imagination to discover most gorgeous results in the distant perspective.

Under all the disadvantages to which the glass manufacture was subjected in England, the progress made in varying and perfecting vitrified colour has been truly wonderful. There may be some shades in which it will be long before we come up to our continental rivals, but we have recently seen ruby glass of English manufacture fully equal to the best Bohemian specimens; at the same time we agree with Brougniart that the chemistry of vitrified colour is a field which experiment is far from having exhausted. Artistically considered, the effects of coloured glass may be regarded as yet uninvestigated. A design for a chandelier in coloured glass has been, as our readers may probably remember, prepared at the School of Design in Somerset House, of which we gave an engraving. This design is being put into execution by Mr. Apsley Pellatt, and the result will soon be exhibited to the public. We have had an opportunity of seeing it while incomplete, and the effect by daylight was gorgeous in the extreme. But it is impossible to predict beforehand the effect of such a chandelier when lighted up, or to anticipate how the prismatic hues from the crystal drops will affect the light reflected from the more opaque ornaments of coloured glass.

The optical effects of refracted and reflected light in reference to ornamentation open a wide field to artistic and scientific investigation. We know that the attention of several able men has been directed to the subject, but we could wish that in the investigations decorative Art and optical Science should be effectively combined. We may take this opportunity of referring to a subject on which we have bestowed some thought—the possibility of forming a body similar to the British Association, designed for the advancement of ornamental Art, as that body is for the advancement of general science, and divided into sections for each large branch of industrial Art with which decorative can be effectively combined. We are sure that the manufacturers of glass could learn from the manufacturers of porcelain, and could communicate information in their turn. The British Association has done much to impress the nation with the mercantile value of science; such an association as we have ventured to suggest would soon do infinitely more to show the mercantile value of the Fine Arts. Such an exposition as that of Paris seems not likely to be soon attempted in England,—indeed it would require some dozen of streets to contain the specimens which would adequately represent all the branches of British industry; but why should we not have sectional expositions? Why might not the manufacturers of glass and porcelain have an exhibition one year, the workers in metal a similar exhibition in another year, and the producers of textile fabrics in another year? To elevate and purify the public taste, opportunities of comparative estimate of the merits of design and the effect of novelties, either of conception or execution, should be most liberally and most extensively afforded. This is a matter of some importance to the dealers in glass, who are sadly at a loss for opportunities of exhibiting their production; people of moderate means are deterred from visiting their show-rooms, because they believe that they will be expected to buy something in return for the trouble they must necessarily give; but, if they had opportunities of seeing beautiful objects without being pressed to buy, they would often be tempted to buy. We heard several persons of moderate means at the French Exposition forming plans of economy and saving to obtain the means of purchasing articles similar to those which were there exhibited. Appreciation is a great incentive to production; the hopes of having their merits recognised would stimulate designers to invention whose powers are now confined, because they are bound to work according to order.

Our strongest hopes, however, for the improvement of quality arise from the increased demand for quantity. The purposes to which glass may be made subservient are innumerable; we have indicated a few, but must reserve others for more specific examination.

OBITUARY.

R. SMIRKE, ESQ., R.A.

We have recorded the decease of this gentleman,—the oldest member of the Academy, and, in accepted phrase, the father of the Institution. He died at the age of 94, at his house in Osnaburg-terrace, Regent's-park. Mr. Smirke was a contemporary of Reynolds, who died in 1792, in which year the former became a member of the Academy, on the walls of which he did not exhibit until he was thirty-five years of age—this was in 1786,—his works being 'Narcissus,' and the 'Lady and Sabrina,' from "Comus." It may be here remarked, that perhaps no painter-member of the Academy ever acquired his position as such with less effort than Mr. Smirke, that is to say, as regards the contribution of pictures; as before his election he had only exhibited upon two occasions, and then at distant intervals, his second contribution being in 1791, five years after he sent his two first pictures. On the second occasion his picture was entitled 'The Widow;' and in 1792 he was elected an associate, and in the summer of the same year he rose to be an academician: a progress which contrasts strikingly with the lengthened probation now necessary to attain to the honours of the Academy. The picture presented by Mr. Smirke on his election was 'Don Quixote and Sancho;' and to the Exhibition of 1792 he contributed two pictures from Thomson's "Spring" and "Summer"—'The Lover's Dream' from the former, and 'Musidora' from the latter. In the following year he sent 'Lavinia,' from the "Autumn" of the same poet; after which three years elapsed before he again exhibited anything of importance. In 1796 his pictures were 'The Conquest,' 'Catherine and Petruchio,' and 'Juliet and her Nurse;' and in the following year he exhibited a greater number of works than upon any previous occasion, these being 'Sancho's Audience of the Duchess,' 'The Countess Dolorado discovering the Cause of her Grief to Don Quixote,' 'The Fortune Tellers,' and 'The Discovery.' In 1798 he painted Shakspere's 'Seven Ages,' a style of subject less happily treated by him than others of a more domestic character. In the succeeding year he exhibited 'Mrs. Peachem fainting at the idea of her Daughter Marrying for Love,' 'The Ceremony of Beard-washing performed by Don Quixote at the Table of the Duke,' and the 'Friendly Reception of Captain Wilson at Otaheite.' In the first season of the present century he contributed a greater number of works than at any other time: they were six in number, being a second 'Musidora,' 'The Plague of Serpents,' 'The Gipsy,' 'The Angel justifying Providence'—from Parnell's "Hermit," Don Quixote Addressing the Princess Dulcinea,' and 'The Combat between Don Quixote and the Giants interrupted by the Innkeeper.' In 1801 he exhibited only an 'Infant Bacchus;' after which an interval of four years occurs before his name again appears in the catalogue, being attached, in 1805, to a 'Psyche.' His last exhibited work appeared in 1813, being entitled 'Infancy.' "Don Quixote," it will be seen, was Mr. Smirke's favourite source of subject-matter; he acquired, indeed, the best part of his reputation from his pictures from this novel; and we may say of him that he was an artist of that class whose good taste was not satisfied with the run of vulgar and commonplace subject, which was too much the fashion of his time.

MR. WILLIAM DAY.

There are few persons interested in the Fine Arts to whom the name of Mr. Day is unknown; in connexion with the art of lithography he has been highly respected; and few men in trade have been more successful in gaining the respect of all with whom circumstances brought him into contact.

Of Mr. Day's earlier career we have no particulars; but having some years back purchased a lithographic press, and being stimulated by the popularity which the art was attaining in England, he laboured with untiring energy to perfect the work he had taken in hand. Mr. Louis Haghe had about this period arrived in England from Belgium; and the subject of this memoir having secured his valuable co-operation, a series of beautiful and costly productions were from time to time brought before the public—which may justly claim the highest position amid the multiplicity

of illustrated works that have appeared in this country during the last quarter of a century. Of the most celebrated of these we would mention Vivian's "Spanish Scenery;" Müller's "Age of Francis I.;" Lord Monson's "Views in the Valley of the Isere;" Gally Knight's "Views;" the "Ecclesiastical Architecture of Italy," by George Moore; "Sketches in Affghanistian;" and, foremost of all, Roberts's "Sketches in the Holy Land,"—the last Mr. Day lived to see completed. In many of these, as well as in the numerous other prints which issued from the establishment in Lincoln's-inn-fields, Messrs. Day and Haghe were ably assisted by Mr. Andrew Picken in the landscape department, and by Mr. George Hawkins in the architectural; and we feel assured, from the liberal disposition of the deceased and of his surviving partner in the business, that they would on all occasions be willing to share the honours of their undertakings with the gentlemen we have named.

Mr. Day's personal character may be told in a few words. Gifted with perception almost intuitive, ardent in the pursuit of his object, he saw no difficulties in his path, and knew no rest; liberal to those he employed, charitable to the destitute with that charity that "vaunteth not itself." The loss of such a man must be extensively felt, for worth creates a multitude of friends. The intense cold to which he was exposed on the morning of February 12, while taking leave of his eldest son who was about to embark for the Continent, brought on an attack of apoplexy; and on the evening of the following day, after being engaged in his business, he sat down and suddenly expired in the forty-ninth year of his age. We understand that the conduct of the establishment devolves upon his eldest son, in conjunction with Mr. Haghe.

MR. WINSTANLEY AND MR. L. SCHWABE.

Death has within the last few months claimed as its own two valuable and respected members of the Royal Manchester Institution—Mr. Winstanley, the honorary secretary, and Mr. Louis Schwabe, one of the Council. The former gentleman had acted nearly from the foundation of the Society in the capacity above stated, and was conspicuous for the zeal and punctuality with which he discharged the duties of his office, there being few instances on record of his non-attendance at the various meetings of the Council. He was a warm admirer of Art, and in the selections occasionally made for his own gratification showed much judgment and good taste.

Mr. Louis Schwabe, the other individual alluded to, was a manufacturer of silks of a high class, and might be said to have been the father of that branch of manufacture in Manchester, having had on his books at the time of his decease orders not only for the high of our own land, but for those of the French also, the name of the illustrious Louis Philippe appearing as one of his patrons.

Mr. Schwabe was one of the many instances of those who rise in the world by dint of probity, talent, and industry. A native of Dessau, in Germany, where he was born in 1793, he came a stranger to Manchester in the year 1817, and, after working his way through the elementary processes of the silk manufacture (then taking root in that town), he proceeded in his career until attaining the head of that important branch of manufacture, the Palaces of Windsor and Buckingham having been, in more instances than one, supplied from his looms.

Mr. Schwabe possessed a high taste in Art, and was, to some extent, practically an artist, applying the knowledge he possessed *to the purposes of manufacture*—hence the great superiority and perfection of his designs, and showing in his own case (if any proof were needed) how necessary is a practical knowledge of the "*Art of Design*" to the higher branches of manufacture. Mr. Schwabe, only a short time before his death, stated to a friend, "that he might consider his love and knowledge of drawing as one great cause of his success in life." His ardent pursuit of it, shortly after his arrival in Manchester (the importance of it being then foreseen by him), not only contributed, he observed, to the enjoyment of his leisure hours, but preserved him from the temptations which too often beguile the young in large and populous towns. "Often, often," he said, speaking to the friend before alluded to, "do I wish that all young men could know the pleasure and advantage I have derived from it." Mr. Schwabe was one of the early supporters of the School of Design, and to the last took a lively interest in it. In the pages of the ART-UNION JOURNAL will be found some striking remarks of his at a public meeting, wherein he forcibly pointed out not less the advantage than the necessity of training a race of designers; "for depend upon it," he said, "unless *we* are found to produce goods of superior taste, *our customers will go into other countries for them.*"

Although a foreigner by birth, Mr. Schwabe (having married into an old Manchester family) might be said to be almost an Englishman, having entered into all matters relating to the interests of the country with an ardour which evinced how completely his feelings were associated with those of the land which had fostered him. He died in the 48th year of his age, lamented and respected by all who knew him.

MR. W. O. BURGESS.

The premature decease of this rising engraver took place on the 24th of December last. The department of the art professed by Mr. Burgess was mezzotinto, in which he had already attained to a degree of excellence which promised to emulate the very best efforts in this manner of engraving. He was the pupil of Lupton, the well-known mezzotinto engraver, under whose instruction he remained until twenty years of age, having at an early age evinced a decided predilection for the study of Art. Some of Mr. Burgess's best productions are plates after the works of Sir Thomas Lawrence, published in a series by Messrs. Graves, of Pall-mall, and entitled the "Lawrence Gallery." He engraved a large and a small plate after Lawrence's portrait of the Duke of Wellington, both of which are remarkable for their admirably graduated tones. The last works on which he was employed were three other plates after Lawrence—portraits of Sir John Moore, of the Duchess of Northumberland, and of the Archbishop of Canterbury. The extraordinary delicacy which characterizes the engravings of this artist must have acquired for him the highest reputation in his art had he been spared until maturity had developed his powers. His death was occasioned by an abscess in the head, supposed to have arisen from a blow of a skittle-ball some years ago.

LOUIS LEOPOLD BOILLY.

This artist terminated, on the 4th of January, a long and laborious life, at the age of eighty-four. He was born at La Bassée, in the department of the North, in 1761. He had no master, having been entirely self-taught. His pretensions never went higher than *genre* and portraiture; in which latter style he became so eminent as to acquire a fortune. We find his name among those of the contributors to the earliest exhibitions of the present century. In the year 1800 he sent to the Louvre three works, and continued exhibiting until 1826. Many of his works have been engraved in various styles by Fresca, Cazenove, Petit, Chaponnier, and others, as also innumerable portraits and lithographic works. This artist had a peculiar style. His drawing was very accurate, and his execution neat and decided.

ART IN THE PROVINCES.

MANCHESTER.—The Exhibition of Works of Art, Manufactured Articles, &c. &c., at the Mechanics' Institute of Manchester, is closed. It has been very satisfactory in all respects, having yielded a considerable sum, which goes to pay off a mortgage on the establishment. Some facts on the subject cannot fail to interest our readers.

THE MANCHESTER MECHANICS' INSTITUTION was the first to establish popular Exhibitions. The first was held at Christmas, 1837, the second at Christmas, 1838, the third at Easter, 1840, the fourth at Christmas, 1842-43, the fifth at Christmas, 1844-45. By these exhibitions, in conjunction with a bazaar, held in 1841, the Directors have been enabled to pay off a debt on the building of £8195, in addition to several hundred pounds of debt on the ordinary account of the Institution. The charge for admission for the season has been invariably 2s. 6d., single admission 6d. each visitor; besides which Sunday and daily scholars have been allowed admission at a lower rate, varying from 3d. to 1d. each; and upwards of 5000 persons, consisting of the military stationed in the town, inmates of the workhouses and charity scholars, have had free admission to each exhibition; members of the Institution have also been admitted at a lower rate, and on several occasions without any extra charge. These exhibitions have consisted of paintings, sculpture, specimens in natural history, models of machinery, articles of taste and vertu, specimens of manufactures of the town and neighbourhood; short lectures, in the lecture-room, on scientific and general subjects; amply illustrated musical entertainments; conversazioni, and popular exhibitions of the microscope, dissolving views, opaque microscope, physioscope, &c. The fact of the example of Manchester having been followed by all the principal Institutions in the country, and, in most instances, with ample success, speaks highly for the beneficial influence such exhibitions have in arousing the public mind to appreciate the wonders and beauties of nature and art, while at the same time elevating the taste and improving the morals of the community at large. It may be remarked that the Mechanics' Institute was the first establishment of the kind to show to the directors of other Institutions that the public may safely be intrusted to visit such exhibitions, and that high charges for admission were not the most judicious either as respects the Institution or the operative public. Subsequently the Council of the Royal Institution reduced their charge from one shilling to sixpence for evening admission, and afforded the operatives increased facilities by opening their Exhibition in the evening as well as during the day. The Natural History Society's Museum, which was previously closed to all residents, except subscribers, was also opened to the public generally at a charge of one shilling, and to the working classes at a merely nominal charge. The Botanical Gardens, formerly subject to similar regulation to the Natural History Museum, have been thrown open to the public, occasionally without any charge, and also admitted non-subscribers to their Floral and Horticultural Exhibitions on the payment of a small fee. It will be seen from these and other similar statements which might be cited, that whatever moral and improving influence may have attended such Exhibitions, it has not been confined to this Institution, but has been extended to other Institutions in the town and neighbourhood. To many of the eminent painters and sculptors in London this Institution is greatly indebted for sending for exhibition some of their finest productions in Art;* also to the Board of Ordnance for the loan of several suits of armour, swords, &c., from the Tower of London; and to the Council of the London Government School of Design for their very splendid contribution of silks, vases, bronzes, &c. &c. During the present Exhibition about 4500 season tickets have been sold, and 90,000 persons have passed through the rooms, including the military stationed in the town, and the various charity scholars.

MANCHESTER ROYAL INSTITUTION.—At the annual meeting of the Institute "a special general meeting of Governors was held," for the purpose of receiving and passing the following resolution:—"That any artist, or person professionally connected with Art, presenting to the Institution an approved work of Art, may, on the recommendation of the Council, be elected a Life-governor by a majority of three-fourths of the governors present at any general meeting." We doubt if this step will be productive of any good; it is making a sort of distinction which artists of the higher class will not like, and the aid of inferior artists will little avail the Society.

HULL.—This great mercantile and manufacturing town ought, undoubtedly, to obtain the advantage of a School of Design; there are few places where it is so much needed, or where it could be turned to a more beneficial account. Some excellent and apt remarks have appeared in the columns of a contemporary—the "Eastern Counties Herald;" they were suggested to the writer by Sir J. Hanmer, who recently addressed the mechanics of Hull at a *soirée* at their Institute. We extract a passage:—

"Hull is a town of some 70,000 inhabitants, and is the capital of a district containing altogether about 150,000 souls. A population so vast cannot but be, and in fact is, constantly producing youths of artistic promise, whose taste for drawing and the Fine Arts would, if proper means for developing it existed, enable them to find profitable employment in those districts in which their taste and skill could be turned to account. In this way we might repay the manufacturing districts some of the obligations we owe to them in a commercial point of view, as the place of export of the varied products of their industry, and at the same time provide a new field of employment for a portion of our population. At present a class of young men meet for mutual improvement in our Mechanics' Institute, and in a small room there avail themselves of the facilities offered by the plaster casts from the antique before mentioned. But being without any settled plan of study, and unprovided with the special course of tuition which Decorative Art requires, their numbers continue slender, and their progress is proportionably hindered."

It is among the most gratifying and encouraging signs of the times to find the editors of provincial newspapers warmly and heartily exerting themselves in the cause of Art. They represent the sentiments of their readers; and they show that the great mass of the people everywhere is beginning to estimate not only the pleasure and instruction to be derived from the Fine Arts—but their COMMERCIAL VALUE! It is, indeed, now a universally admitted truth, in all the counties where manufacturers are at work, that to continue our export trade we *must* improve the external character of our manufactured articles. We trust the editor of the

* To these Exhibitions contributions were sent by the Duke of Sutherland, the Duke of Devonshire, Lord Francis Egerton, M.P., Sir Robert Peel, Bart., and many other distinguished individuals.

"Eastern Counties Herald" will, ere long, realize his hopes for the promotion of Art in Hull.

STAFFORDSHIRE POTTERIES.—A move has been made in this important district: a subscription—annual for three years—has been entered into, in order to raise the sum necessary to secure the establishment of a branch of the Government School of Design. The list is headed by the two members for the borough—Alderman Copeland and Mr. Ricardo. The names of the principal manufacturers follow; and already the sum raised amounts to about £100 per annum. We trust the list will be ere long considerably augmented by some of the manufacturers of the district, whose contributions—small or large in proportion to their trade or their means—will make up the amount required. We know that the Duke of Sutherland, and several other wealthy proprietors of the soil in Staffordshire, are only postponing their aid, "waiting to see what the manufacturers will do."

LEEDS.—We direct attention to an advertisement which announces an approaching Exhibition in this wealthy town—the commercial capital of Yorkshire. The object in view is an excellent one; and the artists who contribute works will, while increasing their own fame and advancing their own interests, have the satisfaction to know they are aiding a good cause, and extending a knowledge and love of Art.

BIRMINGHAM.—The ballot of the Royal Birmingham and Midland Counties Art-Union took place on the 14th of March. From the report and "statement of accounts," we learn that "the gross amount received by the committee is £1949 18s. 11d., of which there has been £601 0s. 9d. expended in the general expenses of the Institution, and £1348 18s. 2d. devoted to the purchase and distribution of the engravings presented to the subscribers, and in the purchase of pictures for those individuals who may be the gainers of prizes in the ensuing ballot." The result is certainly not so favourable as the committee in the beginning of their proceedings had every reason to anticipate. At that time they had an entire year before them, a public impressed with the importance of giving liberal aid to the improvement of provincial Art through this Institution, and valuable experience as to working the Institution. Under these favourable auspices they had determined to distribute the finest engravings amongst the subscribers, as the most practical means of promoting the taste of the public, and, in accordance with this view of the intention of their Institution, purchased the exquisite line engravings which have been delivered to the subscribers. The opinion of the Attorney-General, made public in April last, "that these societies were illegal," materially interfered with the utility of their endeavours, as it also did with the success of the Royal Irish Art-Union, notwithstanding it kept its subscription lists open after that announcement. It was not till the 5th of September that Parliament gave indemnity to public Art-Unions up to the 31st of July, 1845; the Society had therefore been suspended five months before it could avail itself of the measures it had completed in April, having lost the advantage of five entire months, during which it had calculated on large subscriptions. Under these untoward circumstances we congratulate the public on the results, a distribution of nearly £800 having been announced for the ballot, in addition to the circulation of engravings of a class unquestionably high; and we feel assured that the public, when Parliament has legalized and given direction to the Institutions, will appreciate the past labours of the committee, and support, by liberal contributions, a Society whose disinterested objects are the elevation of provincial Art, and (what is still nearer to the interests of the Midland Counties) the permanency of that superiority in manufactures which they have hitherto maintained over the producers of other countries. The following is a list of "sales" resulting from private "patronage" and through the medium of the Midland Counties Art-Union:—

Private Sales.

'Portrait of Basantee, a Native of Calcutta,' Underhill; 'The Attachment Detected,' Derby; 'Political Abstraction,' Marshall; 'Distant View of Kenilworth Castle,' Henshaw; 'View at Cranford, Middlesex, with Gipsy Encampment,' Henshaw; 'Monument of Sir Thomas de Erdington, Aston, Warwickshire,' Everitt; 'The Master of Ravenswood on the Evening before the contemplated Duel—vide "The Bride of Lammermoor,"' Hill; 'Durham Wood, Cheshire,' Nasmyth; 'Near Brenchley, Sussex,' Hilder; 'Study from Nature,' Ward; 'Happy as a King,' Clater; 'Entrance to Mantoke Priory,' Harris; 'Castle of Indolence,' Woolmer; 'Fruit,' M'Callum, jun.; 'A Lee Shore—Gale Increasing,' Wilson, jun.; 'Ambleteuse, on the French Coast,' Wilson, jun.; Homestead Scene, with Cattle—Evening,' Dearman; 'Foxhounds—Fox gone to Earth,' Woodward; 'Belinda—vide Pope's "Rape of the Lock,"' Woolmer; 'A Mallard,' Lance.

Art-Union Prizes.

'May-day in the Last Century,' Anthony, 100*l.*; 'A Summer Day—Banks of the Thames,' Anthony; 'Landscape, and Ruins of Wenlock Abbey,' Harris, 50*l.*; 'The Mother,' Lauder, 40*l.*; 'The Newt—"O what a queer fish!"' Horsley, 30*l.*; 'Fruit,' Ward, 30*l.*; 'Scene in the Valley of Chamouni,' Henshaw, 20*l.*; 'The Lovers,' Derby, 20*l.*; 'Heath Scene, with Shepherds unfolding Sheep,' Dearman, 20*l.*; 'Interior of Castle Bromwich Hall, Warwickshire,' Everitt; 'Ruins of Kirkoswald Castle,' Blacklock; 'Sheep-washing,' Beddington; 'Frenter, on the Rhine,' Pettitt; 'River Scene—Moonlight,' Williams, sen.; 'Millstream,' Harris; 'Rustic Bridge,' Harris; 'Gipsies,' Smith; 'Coast Scene—Tide coming in,' Jutsum; 'Ingleton Church, Yorkshire,' Lines; 'Sleep,' Woolmer; 'Fruit,' Ward; 'View near Verviers, Belgium,' Pettitt.

SOCIETIES IN CONNEXION WITH ART.

ART-UNION OF LONDON.—Before the present number is in the hands of our readers, the lists for the current year will be closed. We cannot state the total amount of subscriptions received, as in the few days that will elapse between the date of this paragraph and our publishing day a large sum will probably be paid in. We have every reason to believe, however, that it will equal last year's subscription, and with this the Committee may be perfectly satisfied. The general meeting for the distribution of the funds will be held on Tuesday, the 22nd inst. The place of meeting is not yet decided on, and will be made known by public advertisement hereafter. We mentioned a short time ago that the Committee were about to commission Messrs. Copeland and Garrett to execute, in porcelain, a certain number of copies of a figure by Mr. Gibson, R.A., with the view of aiding the connexion which ought to exist between Art and Manufactures. The figure in question is in the Royal Academy, and the Council of the Academy considered it necessary to have Mr. Gibson's *written* permission before they allowed it to be copied. This has caused some delay; but the necessary document having now been received from Rome, the Art-Union Committee will doubtless proceed at once to carry out their very excellent intention. The Parliamentary Committee has been re-appointed, and are about to bring up their report, in which they will recommend the passing of such an act as will place the Art-Union of London, and similar associations, on a proper and permanent footing.*

INSTITUTE OF THE FINE ARTS.—On the 20th of March the Society elected the new Council,—which now consists of the following artists:—

A. AGLIO.	J. JENKINS.
R. W. BUSS.	T. P. KNIGHT, R.A.
A. CLINT.	G. LANCE.
G. DODGSON.	W. R. LEITCH.
E. DUNCAN.	W. J. LINTON.
A. ELMORE.	W. C. MARSHALL, A.R.A.
T. FAHEY.	T. MARTIN, K.L.
J. FRANKLIN.	Y. MITCHELL.
W. FINDEN.	J. B. PYNE.
G. FOGGO.	R. ROTHWELL.
E. GOODALL.	G. R. WARD.
T. F. HEAPHY.	E. WYON.

The list cannot fail to meet the approval of the Profession generally, who will accept it as a sure guarantee that stirring energy will not be wanting in the Council,—we heartily hope it may be responded to by the members. In this Society there is great capability; it has already produced some good to the Arts, contributed in some degree to the honour of the Profession, and obtained some practical results—sufficient at least to show what might be, and we think would be, done, with augmented means. It is not creditable to the thousands of professional artists in Great Britain, that so large a number of them have kept aloof, or, at all events, have lent no aid in the trial of A GREAT EXPERIMENT—an experiment, the issue of which might be immensely beneficial to every artist in the kingdom. With cramped, if not grudged, resources, it is not to be marvelled at that the Institute has not hitherto done much; if, however, it has done nothing but prove the fallacy of the assertion that artists could not *work* together, its labours would not have been in vain. Let the artists of London and the Provinces make a vigorous stir—and uphold this Society,—and we venture to assert that, ere long, the Profession will be held in as much honour as it is on the Continent. With an income of somewhat less than £500 a year, what can be done? The Society must be unworthily lodged; it can contract no debt to the printer; it can engage no competent lecturers; it can employ no expensive models; it can carry on no extensive correspondence; it can collect no library or museum;—in short, it is cramped in every limb. Let its revenue be £5000 instead of £500 (and to raise this sum no one will be taxed beyond his means), and *all* will be done that now cannot be done. We warn artists of the chance they are losing; the elements of success are now at their command; they may not be so long; and it will be next to impossible for the present generation again to gather them together.

DECORATIVE ART SOCIETY.—The meetings of this Society are held at their rooms, at No. 11, Davies-street, Berkeley-square; and, although the Institution is but yet in infancy, it is well attended by members, who are earnest in their exertions to promote Decorative Art. It is not to be expected that a private body, individually circumstanced as the members of this Society necessarily are, can effect great and rapid changes for the better; but we may hope for the most beneficial results from their efforts, judiciously directed. Our own utilitarian inventions are superior to those of every other nation, but yet they are never adopted by our neighbours until forced upon them. With ourselves, in matters of Decorative Art, it is and must be the reverse: by emulating the best productions of the best schools, we may undoubtedly at length challenge their supremacy. As Decorative, like all other, Art is more admirable in practice than in theory, so we conceive that by practical exhibitions the cause of Decorative Art will be most advanced. At a meeting held on Wednesday, the 12th of last month, we had an opportunity of inspecting specimens of Mr. Dicksee's invention—compressed glass. The examples produced were sections of pavement, the tesseræ of which were formed of opaque glass of various colours, disposed according to a design upon a bottom of solid stone. The surface of the glass is not in this case polished; but in examples of ornamental furniture, as tables, consoles, &c., it is highly polished in a manner to bring out the most brilliant colours. The removal of the tax upon glass is most opportune for this invention, since opaque glass is in this manner adaptable to every purpose for which marble has been hitherto used. A paper was read by Mr. Dwyer on the Decorations of the Royal Exchange; the argument of which went to show the utter unfitness of such a style of ornament to the walls of a place of assembly for the most powerful commercial body that has ever yet existed. On the paper being concluded, it was recorded as the opinion of the Society that Herr Sang's arabesques were altogether unworthy of their place. On this subject we have already more than once expressed our own feelings of indignation at this insult put upon the too-confiding citizens; and we find among competent judges the condemnation of these compositions so general, that we are not without the hope that, long before they may be "mellowed by age," something better may be substituted. Many useful papers are published by this Society: among the most recent of these, one, by Mr. Fildes, treats of "Elizabethan Furniture;" and another of "Design," by Mr. Crab, the vice-president of the Society. In the former of these treatises—both of which are necessarily briefly comprehensive—it has been the object of the author to collect as much information as possible with regard to the interiors of the Elizabethan period, to bring it forward in a condensed form, and then proceed to a consideration of its applicability to existing habits. In the paper on Design the spirit of the Decorative Art of all times is passed in rapid review, and the prospects of our own school considered in reference with the best feeling to those of other countries. The truth of this observation of the writer is unquestionable:—"It is necessary that we should constantly keep before us the fact that our own more humble branches of Art are inseparably associated with the success of the higher branches—they cannot be cultivated apart." The Decorative Art Society has been but one year in existence, having been established in January, 1844, for the purpose of promoting the knowledge of Decorative Art, and with a view to encourage inquiry into the true principles of Design, and the manner of best applying it to manufactures and domestic ornament. Each member is in turn expected to contribute a paper treating of the application of design to ornamental painting, the manufacture of furniture, textile fabrics, &c. &c. A Society thus constituted for such purposes has long been wanting; and we venture to augur favourably of the exertions of this body, although, as we have already observed, striking results are not yet to be expected.

* 'The Castle of Ischia'—the print to be delivered to the subscribers of 1844—is now before us. It is in all respects a fine work, engraved in a masterly manner, by one of the very best (if not the best) of our British landscape-engravers, from a famous picture by one of the most excellent of all our painters. What better achievement can there be in Art than a combination of the talents of Stanfield and Goodall? This print is richly worth a guinea; yet the subscribers who receive it will have also their chance of prizes and have received a series of valuable and interesting "outlines."

FOREIGN CRITICISM ON BRITISH ART.

[A long and elaborate criticism on the works exhibited last year at Westminster-hall, by invitation of the Royal Commissioners, has been published in the "Kuntzblatt," —the great organ and oracle of Art in Germany. It is from the pen of Dr. Foerster—at once an artist, a man of letters, and a philosopher. His sound and liberal views are not only encouraging but instructive to our artists: he is a generous critic, who loves to praise and dislikes to censure; and through his influence British Art will become better known and more justly estimated on the Continent. We take some credit to ourselves for having been the means of suggesting and inducing a right system in reference to our Continental contemporary. Two or three years ago our "school" was very scurvily treated—and by a very ignorant pretender—in this same "Kuntzblatt." We protested against a course so unfair; and the result has been to confide the task to one of the highest and most upright minds of Germany. Other public journalists take their tone from the "Kuntzblatt;" and of the German critics we have now little to complain. We trust, ere long, that similar principles may have equal weight in France. We endeavour to imitate the example of the "Kuntzblatt:" our foreign articles are contributed by enlightened gentlemen—in all respects worthy. We are unable, unfortunately, to devote to the department as much space as it requires; but we have, at all events, the knowledge that nothing in the way of Foreign Art comes to us through impure or questionable sources. We shall give the criticism of Dr. Foerster without abridgment.]

Exhibition of the Sculptures, Cartoons, Frescoes, &c., in Westminster-hall, London.

"Although," writes Dr. Foerster, "in the exhibited works we do not yet perceive the dawning of a new era of English Art, we must, nevertheless, joyfully acknowledge very powerful and highly interesting talents, and in single specimens superior works of Art. The latter is chiefly the case in the sculptures, for which reason they may pass first in review. They comprised the number of ninety-eight altogether, consisting either of statues, or groups of statues, but no relievos. The selection of subjects was unlimited; only a few rules and regulations, easily to be observed, had been made as to the number, size, and materials—executed in plaster, as models for works in bronze or marble, frequently coated with a solution of chalk (or gypsum?)—not very recommendable for this sort of works of Art, seen by light falling in from above. They occupied the middle space of the gorgeous hall. We met there with heathenish deities and Christian saints, English and foreign princes, knights, learned men, priests, statesmen,—representing, as it were, the prototypes of all ages and countries, mostly at full length, but also frequently in colossal figures; and we are induced highly to applaud so energetic an activity in this branch of the Fine Arts, as well as earnest and zealous endeavours after the highest degree of perfection and the noblest end and aim of Art. This feeling of approbation and respect is considerably increased on directing our attention to several of the examples. Should we pass on without paying very much attention to John Henning's colossal equestrian statue of Lord Byron, or Patrick Park's 'Mercury with the Zone of Venus,' or Leopold Bozzoni's 'Saints;' should we see in the large group or statue of 'St. George' on horseback, fighting with the Dragon,' by Hamilton and Carleton M'Carthy, nothing but the very reasonably executed representation of a naked rider on the back of a nicely-caparisoned English steed in struggle with a monster; should even J. D. H. Browne's grand group of 'Caractacus before Claudius Cæsar' excite rather a wish to see it better executed than acknowledgment of a visible sense of composition in the artist,—the 'Last Prayer of Ajax,' by James Legrew, must unquestionably make a very deep impression upon every beholder. Quite naked, his right hand raising towards the sky, the hero sits as in powerful motion, in consequence of his inward pain and agitation; his countenance expressing the prayers, full of hatred and vengeance, against Ulysses and the Atrides. The same artist represented 'Milton with his Daughters,' to whom we know the immortal poet dictated 'Paradise Lost.' The head of the poet is noble and beautiful; but, on the whole, the artist appears to be less happy in this subject than in the hero of antiquity. R. C. Lucas, in his two groups at full length,—chiefly in one of the three figures, 'Lilla protecting the Life of Edwin by her own Death,'—has exhibited much fine talent.—Close by this group stands the statue of Chaucer, the father of English poetry, in simple dignity, but natural attitude—a book and a rosary in his left hand, a pencil in his right, his head slightly inclined; the whole representation making a very agreeable impression. The artist, W. C. Marshall, we understand, a very young man, has, however, much better exhibited his eminent talent in a second statue, representing 'Eve about to eat of the Forbidden Fruit.' Attitude and movement display, even at first sight, the artist's exquisitely delicate sense of the beauty of the female body, and for the free, disengaged, and perfectly accomplished development of its forms, without in the least impairing the higher claim for the truth of expression. We see before us the mother of the human race still in the genuine state of Paradise, her body supported only by the left leg, the right being quite at rest; the right hand, raised, reaches the forbidden fruit, towards which, in soft, placid, but natural turning, her head and eye are directed; the left hand, as to express the resolution which, after the previous doubt, she has finally taken, hangs down in a sort of slight exertion. The whole is distinguished for its fair proportions; and the forms, which ought to be a little more distinct and elastic, remind us of the beauty of Raffaelle's most beautiful figures. The artist had to do his utmost in representing the figure of the mother of mankind—come forth from the creating hand of the Almighty as an image of highest purity, innocence, and charity; but he has gloriously overcome every difficulty, and performed his task with perfect mastership.—Near a group, 'Sophronia and Olind on the Pile,' by Alexander Handyside Ritchie, in which there is a decided truth of sentiment and feeling, stands the English 'Eagle-hunting Archer' of John Bell, —undoubtedly one of the finest and most important works of the Exhibition. The archer, in the shape of an undad, powerful youth, has just shot upwards his arrow, and looks for the effect, which justifies the passionate attitude,—all the members of the body being in a state of energetic tension: the left arm, stretched out, holds up the bow, whilst the right, which shot off the arrow, is still in the act of shooting; the legs, for the purpose of sufficient support, rest, far extended, on the solid rocky ground; the chest much reclined to facilitate the looking upwards. Notwithstanding this necessary over-exertion of the whole frame, the natural measure and harmony of movement necessary for the action are extremely well preserved: truth and distinctness, together with a clear combination of the lineaments, splendidly and agreeably displayed, or at least as much as possible, for the shortening of the countenance neither could be avoided nor beautified; and the statue, in case of its being publicly exposed, should rest on a short pedestal, as otherwise the head would be lost for the spectator. The artist —who manifests in the figure of this archer, together with a highly cultivated sense for plastic conception and representation, a thorough knowledge of the anatomy of the human body, its forms and proportions, and, moreover, neither a broad, anxious, nor superficial way of treating his subject—has also represented, but with much less success, a romantic figure, 'Jane Shore,' from Rowe's tragedy.—T. W. Woodington has treated the same subject as Legrew—'Milton with his Daughters,' but with more propriety, or a sense better calculated for the execution of monuments, and with stricter observation of the laws of architectonic order. The poet of 'Paradise Lost' sits on an elevate chair, with all the expression of sublime gravity; on lower chairs his daughters, about to write down what he dictates. The action is clearly and distinctly expressed; the curled head of one daughter, the simply plaited hair of the other, heighten the contrast of the beautifully-represented figures of both the girls. In spite of the gravity of the whole, the artist has displayed an exquisite taste in the arrangement of the special portions, principally the garbs; and should have done much more so in disengaging the feet of the females from the oppressing heap of the folds which conceal them totally. —Of little merit appears to be a second work of the same artist—a group representing 'A Mother, with her Child who had found a Watery Grave.' By what means should such a subject, which according to the catalogue belongs to the deluge, differ from a scene of common inundation; and what sort of feelings should be touched? The deluged population in the Scripture is represented as a sinful one, punished by the Almighty for their misdoings; for this reason sympathy must absolutely be annihilated. Retaliation, however, as in the execution of a culprit, is still less exhibited in the scene, as our hatred has not been excited by any manifest crime of the sufferers. Thus, every special deluge-scene, without a leading poetical idea, becomes a mere commonplace story of an unsuccessful trial to save any one from a watery grave by a member of the 'Humane Society!' —F. B. Hawkins, in his 'Pandora,' holding in her hand the horn of plenty, which she has not yet resolved to open, has kept too carefully to a model which, we regret to say, was so little promising; for which reason the figure, though of quite correct motives, remains without the least artistical effect.—Several very able artists have tried to represent princely persons of modern times—a very arduous task indeed, as modern wardrobe, arms, marks of distinction, and plenty of other things and incidents, render poetry in the representation almost impossible. We see George IV., William IV., Prince Albert, &c. &c., but without finding the least advantage resulting from those specimens of Art for Art itself.—'The Death of the Duke of York at the Battle of Agincourt,' from Shakspere's 'Henry V.,' by Ben. E. Spence, suffers much from indistinct, unclear arrangement. It is only justifiable in extraordinary cases to avert the head of the expiring hero; and only Stefano Maderno would turn the face of his beheaded Cecilia towards the ground, as he turned the expiring right hand, in the act of blessing, towards the spectator.—'Alfred the Great,' a statuette by James Sherwood Westmacott, is one of the most eminent works of the Exhibition. The forms and movements are noble, and, in spite of the heavy double-garbs, are well and clearly expressed.—But much more important and recommendable amongst the modern works of sculpture is 'Richard Cœur de Lion,' by the same artist, represented in the action of planting the English standard on the walls of St. Jean d'Acre (July 12, 1191), holding in his right hand the battle-axe, and in his left the banner, whose shaft he thrusts into the crevices of the rampart on which his left foot rests. Energetic, lively, noble motion; the profile clear and eloquent; conception and representation, both alike concise and firmly coherent, accomplish the harmony of the lineaments.—Quite different, but of no less merit, appears a work of Frederic Thrupp, 'A Hindoo throwing a Javelin.' The task to represent, in a simple warlike action of a single individual, the character of a whole tribe, has been perfectly performed in this splendid work, though the national features and characteristics appear to have been deficiently expressed. The warrior, quite naked, stands on his somewhat inclined right leg; the chest much reclined, and the left leg thrown forwards; the right arm holding the lance stretched much backwards; the left hand almost clenched, half raised as to leave its power to the right. This motion, perfectly well conceived, is extremely well expressed; the thorough knowledge of the anatomy of the human body, and of all the conditions of its external activity, speaking out of each special member or form: the latter, if I am right, ought to have been executed in marble with greater distinctness and sharpness. Here, and in many other cases, I perceived that the English sculptors, in the representation of shapes and forms, are exceedingly soft, nay, too frequently indistinct; whilst the whole nation, from the lowest stations up to the highest ranks of society, exhibits clearly and sharply expressed physiognomies. That softening of the forms, therefore, can by no means be taken from nature; while the transparent colouring of the English painters, on the contrary, is to be derived from the nature of the soft, lucid English countenances. —An 'Arethusa' of the same artist testifies, on the other hand, his eminent talent for the representation of the agreeable in sculpture, as the Hindoo does the powerful. It is a work full of sweet harmony of the lines in soft transitions.—In the group, 'Actæon Torn by his own Hounds,' the necessity of the eye being compelled to arrange the manifold details prior to the recognition of entire representation is injurious to the total impression upon the mind of the spectator.—'The Mourners' of T. G. Lough, a full-length group, of a man who fell in the civil war between the houses of York and Lancaster, and his wife, who found him near his horse on the battle-field, belongs to those works of the Exhibition which attracted the greatest admiration of the beholders. On the left side of an oblong of rather small extent lies the slain, with the woman, whose body is softly inclined over his; the horse, with its head drooping, and the greatest portion of the whole space represented in the profile. By this arrangement the horse becomes, in some measure, the principal in the group; the human scene, on the contrary, becoming altogether secondary; thus, the unity and harmony of the special parts and, of course, the total impression are altogether lost. The horse is so exquisitely well executed, and drawn with so much faithfulness to nature and exactness, that the spectators involuntarily admire it as the principal of the whole, and look upon it as a first-rate piece of animal sculpture.—Of great boldness, considerable extent, and of far happier arrangement is, a second equestrian group of the same artist, 'Edward I. conferring the Honours of Knighthood upon an Expiring Banner-bearer,' who, wounded himself, had fallen from his horse pierced by a spear, the right hand still grasping the consecrated war-sign whilst the soul escapes from its terrestrial mansion. Another warrior has hastened towards the expiring man, whilst the King himself comes near on horseback, in great haste, and, on perceiving the incident of what is going on, raises his sword to dub the dying warrior a knight. The artist, in this work, had so many difficulties to surmount, that it would be injustice not to admire his enterprising spirit; while it must be considered as impossible that it could be the intention of the King to perform the creation of a knight in full gallop!—'Richard I. as Conqueror of Ascalon,' an equestrian statue of James Wyatt, is a prominent work of the Exhibition; free and disengaged is the attitude of the royal hero on the galloping steed, which wants some other support than an iron bar under the abdomen.—The 'Falconer,' of John E. Carew, may, after a careful execution of the forms, become a very suitable statue; the falcon perched on the left hand, the hunter's prey hanging down in the right. The whole figure is distinctly expressed.—'The Kneeling Angel,' by Westmacott, jun., with his somewhat extravagant movement and too splendid drapery, appears to be rather a misrepresentation, as many artists who produce such very inferior works in ideal subjects are, nevertheless, so eminent when they take them from common life.— 'The Burial of the Children of Edward in the Tower,' by H. C. Shenton, jun., is a very touching, sympathy-exciting group. Concerning this work, whose composition appears to be a little loosely executed, it reminds me of the words of a sculptor who, when asked in what manner he worked, replied, 'In the manner of economy, which induces me to cut away as little marble as possible.' The contrary would be the case in Shenton's groups, in which, besides that, the shape and the movement of the person who carries the one dead body in his arms is almost covered and rendered indistinguishable.—T. H. Foley, in a 'Youthful Figure standing at the Water and Bathing the Feet,' and in a group of 'Ino and Bacchus,' has exhibited much taste for the beauty of movement and the development of the bodily forms, with an almost one-sided appreciation of them: a reproach which I was not induced to make in regard to several other works of the Exhibition, *i. i.*, to G. G. Adam's 'Old Briton.' It is a matter of course that, the simpler and more natural a subject treated by the artist is, the more must he exert himself in applying the means of Art, of which the harmony, connexion, and evolution of the lines, is among the most important. Look on Thorwaldsen's work: at first sight you will be convinced of the truth that this great artist has made

the study of the lines his chief purpose, without which he could not have that truly antique style which is so peculiar in his works.—W. THOMAS has represented Prince Henry in a statue, from Shakspere's 'Henry IV.,' in the act of addressing the crown of his father, whom he supposed to be dead. The happy selection corresponds to the simple, natural conception of the subject, which only wants a more extended execution.—EDWARD B. STEPHENS has exhibited two groups, 'Hagar with Ishmael in the Desert,' and 'Alfred the Great as Legislator.' Here is much tranquillity and moderation in a grave and simple representation; but the arrangement is deficient in beauty and distinctness, as, *i. e.*, the arm of Hagar filling the bottle with water from the well covers altogether the more lifeless than exhausted body of Ishmael. If I saw right, I found in many pieces of the Exhibition, and even in several very important works, the same deficiency: the task is arduous, indeed, but the more ought it to be regarded. Thus, THOMAS EARLE'S 'Old Briton protecting his Family,' and 'Edward I. showing the people the new-born Prince,' who 'born in Wales, does not understand any word of English,' by the same artist, notwithstanding much decided beauty of the particulars, with regard to the arrangement, grouping, and movement, appear not to have been sufficiently conceived.—T. THORNCROFT'S group of 'Medea and her Children,' on the contrary, is of surprising beauty of composition, and of exquisite harmony in the lines and masses; the idea is truly touching. The artist has represented the terrible moment when Medea, in her revengeful fury, immolates her own children. The avenging semi-goddess stands at the altar, her chest uncovered, the cloak thrown over the rest of her body, her hands not yet raised for the horrible deed; before her stands her eldest boy imploring, whilst the other has picked up an apple with which he had been playing, and presents it to his mother. In the same measure as the idea of the group forms a whole in itself, it is so, too, externally by the harmony of the lines: all is masterly and tastefully arranged, the outlines eminently and most beautifully displaying the movement of the figures and of each part; light and shade are, at the same time, in a happy contrast, producing even a picturesque effect. The forms, like the movements, are thoroughly dignified, only Medea's countenance ought to appear a little more pervaded by passion, as, at present, nobody can surmise the feelings of her mind.—The portrait-statue of 'Dr. Samuel Wilson Warneford,' by PETER HOLLINS, is executed in the true portrait style—it is completely natural. The great philanthropist is represented in a sitting attitude, as if intended for adorning a room; one hand in his waistcoat, the other between the leaves of a book lying on his thigh.—Another statue of the same artist, representing 'Lady Thompson,' is distinguished for the same eminent properties. Among the rest of the works of that description I must mention a beautifully grand sketch, by EDWARD DAVID—'The Power of Law.' The work is only a sketch, for it was neither completely executed in the forms nor in the motives; but the figure and its movements in general, and the gravity with which the fetters are kept in readiness, deserve the highest attention.

Let us now pass to the Cartoons and Frescoes. As to the former, we can say, without disregarding a few very noble efforts in this branch of the Fine Arts, that several artists, quite contrary to their conviction, or altogether unsupported by corresponding talent, have ventured to enter the arena of historical representation. Concerning the frescoes, I may justly assert that, with a few exceptions, the goal has been altogether missed. Some have coloured after the system of water colour—a style which is very fashionable in England; others after the system of oil-painting. Betwixt the two, however, stands fresco-painting, with more body or substantiality than the former, and with less than the latter. The artist must be sure that it is highly important for fresco to find out the fundamental difference of both branches. Even by the material, fresco differs from oil, and by a higher degree on the colour-scale; richer in light, it is poorer in shadow, and must, therefore, obtain a greater effect, in the prudent use of the high and clearer tones; a circumstance which, far from being prejudicial to this sort of painting, makes it, on the contrary, fitter for monumental painting, taking away, as it were, by its luminous lightness, the pressure of the heavy mural masses from the eye and the fancy of the spectator; whilst oil-painting, on the other hand, with its heavy colours and connecting means, increases that pressure and heaviness. This essential relation between both the branches of painting has, with respect to the frescoes exhibited in Westminster-hall, altogether been disregarded; because, in most of them, all the light parts are painted with strong and deep local colours; in fresco painting, however, with such colours, all power is nearly exhausted: very few tones, of course, remain to be disposed of. Such paintings are, therefore, one-tinted, nay, colourless, misty, fat, and consequently unpleasing, as they are in themselves contrary to the desired effect. It is impossible that such standard rules, manifested by the still existing works of antiquity, or the Italian works of the flourishing period,—chiefly in the frescoes of Raffaelle and Andrea del Sarto, or exhibited by modern Art, principally at Munich,—can be evaded or infringed with impunity; whilst the artist, on the contrary, who reveres those laws will soon recognise the state of freedom which they afford, and the close connexion with nature which they secure."

[We must postpone to our next number the criticism on the Cartoons and Frescoes.]

HOPE'S COSTUME OF THE ANCIENTS.*

A CORRECT knowledge of costume has now become an essential branch of artistic study—its claim allowed by all, and embraced by the majority. The necessity for this truth-seeking has been so often urged in our journal—as it has been in many others devoted or not to the Arts—that we should be merely "telling a twice-told tale" were we again to insist upon its value. Our present task is to direct the attention of both artist and amateur to the valuable storehouse from whence we obtain the specimen plate which accompanies our remarks. The costume of the ancients, especially that of Greece and Rome, unlike that of many other epochs, countries, or nations, is so universally well received by the artist, that any book like the one before us, fully treating on all its peculiarities, with clear and concise descriptions and a multitude of engraved examples, must be peculiarly acceptable and serviceable. Indeed, Greece and Rome have hitherto furnished the "stock-costume" of many painters and sculptors in total defiance of propriety; but a keen sense of its grandeur and beauty has been universally cherished. The labours of Mr. Hope will do still, as they have already done, much to strengthen this feeling, as well as to safely guide the hand of the artist in his delineation of the minutiæ and peculiarity of each article of dress. His opening remarks are exceedingly judicious; and, while they apply to those who paint ancient history inaccurately, will also well reprove those who would with equal absurdity make Greeks and Romans of the moderns. He says: "To attempt representing a real event, and to violate in the execution all truth of costume,—to clothe (as Paul Veronese has done) Alexander in Flemish brocade, and Statira in Genoa cut velvet,—is beforehand wantonly to mar the best fruits of one's labour—the applause of the judicious. It is offering a masquerade instead of a historic subject; a riddle in place of a tale clearly told. The ignorant and the vulgar, who only notice the brilliancy of the hues, who hardly inquire into the particulars of the subject, may applaud; but the man of discernment, who expects that the performance should accord with the name, will remain dissatisfied. However masterly the touch, however fascinating the colours, he still will consider the work as being at best but a splendid absurdity, calculated to excite at least as much laughter as admiration. Those who to a fine natural feeling join a cultivated taste can only receive unqualified pleasure from that scrupulous imitation of historic truth, carried even into the minutest accessory parts, which alone gives every person the peculiar physiognomy and every scene the individual locality that serve to distinguish them from all others; and that bring the place and the action at once home to the mind of a well-informed observer."

The author then admits that the knowledge of costume requisite for this purpose is not so easily attainable as the equally necessary proficiency in anatomy; and some exceedingly pertinent remarks follow on the disgraceful contrast formed by our country to France in this particular,—"on the penurious spirit with which our Government has hitherto suffered its native artists to struggle unassisted with all their difficulties; on the scanty means of information the young painter and sculptor find at home; on the absence of all public assistance they labour under to pursue their studies abroad. The theme is ungrateful; and the circumstance causes many a young artist of an aspiring mind to curb his native genius,—to throw aside his canvas, ready to teem with gods and heroes, or to people it at best with 'clowns and beggars.'"

With a view to supply, at least in a small degree, the deficiencies here stated, and to afford artists a convenient and a cheap collection of those leading features of ancient costume of which the knowledge can least be dispensed with, was this work undertaken; and from the experience of many years, and from personal visits to Continental museums, as well as from his own collection—most rich in Grecian fictile vases,—were its notes and illustrations procured. Thus was the author enabled to delineate and describe the costume that belonged to different eras, climes, and stations; and combine together in the same compositions the features that appertained to the same region, period, or profession, as originally delineated by the artist of the remote ages in which each lived. Thus was the substance of many expensive and cumbersome works condensed in the small compass of two portable volumes—all that might be necessary to give to artists, nay, even to dramatic performers and others engaged in classic representations, an idea of ancient costume sufficiently ample to prevent their offending in their performances by gross and obvious blunders.

His labours, indeed, "begin with the beginning," for the dress of the most remote of civilized nations, the ancient Egyptians, is the first treated of. To the painter of Bible history this portion of the work possesses strong motive for attention; the more particularly as the imaginary style of costume formerly adopted by painters, and those of great eminence, cannot now be tolerated by any one who has seen the successful and striking productions in this way of the modern French painters, as well as those few accurate delineations which have emanated lately from our own native artists. The old representations of the Tabernacle in the Wilderness, with its Corinthian capitals and its ornamental appendages, altars, candelabra, &c., in the style of Louis Quatorze, must now be sunk in the Red Sea with the Roman soldiers of the helmeted King Pharaoh, and all the host of absurdities with which he was surrounded until recently.

Our author next descants upon the dress and appearance, civil and military, of those less distant inhabitants of Asia who, under the name of Medes, Assyrians, Persians, &c., though a race totally distinct from the Greeks and Romans, had with their European neighbours some intercourse, and whose representations not unfrequently recur in their paintings and sculpture.

Next we are introduced to the most elegant of all dresses, that of ancient Greece; and here our author tells us—"It is precisely in its earliest periods that the Grecian attire, whether of the head or of the body, exhibits in its arrangement the greatest degree of study and, if I may so call it, foppery. Not only the internal evidence of these monuments themselves, but the concurring testimony of authors, shows that, in these remote ages, heated irons were employed both to curl the hair and beard, and to plait the drapery. It was only in latter times that the covering, as well of the head as of the body, was left to assume a more easy and uncontrolled flow." The elegance of Greek drapery, and its floating lightness, are well exemplified by many of the engravings in this varied volume: among these may be noticed particularly the 'Grecian Female,' pl. 62, vol. 1; the 'Female Flute-player,' pl. 88, in the same volume; the 'Bacchante,' pl. 92, and the second figure of a Bacchante, sounding the crotals, on the succeeding plate. The simple dignity of a closely-draped female of the same class carrying torches, represented in pl. 96, is very striking—the simple elegance of the border to her ample robe is worth the attention of the manufacturer of modern "elaborations" as a patterns for female dress.

Of their picturesque warriors, with their double spears, immense shields, singular helmets, and half-armed nakedness, we cannot here say aught. The plates require the careful study they must have from all interested in the subject upon which this volume treats—and what artist is there who ought not to be so interested? The simplicity of the philosopher, the gaiety of the dancing-girl, the panoply of the warrior, the attire of the king, the judge, the orator, the nobility, and the commonalty of Ancient Greece and Rome, are here given with carefulness of details and truthful accuracy.

Since the first publication of this book in 1812, it has been of much use to the student and the artist. Its author made it more eminently useful, by re-engraving in a better style many of the subjects previously given, and by the addition of 100 new plates. The work comprises 321 plates in all, some containing several figures. The great value of such a collection of authorities, thus brought together from various sources, is too evident to be here insisted on.

* Costume of the Ancients. By Thomas Hope. A new edition, much enlarged. In two volumes; 321 plates. London: Henry G. Bohn, York-street, Covent-garden. Printed by Graff, lithographic printer, Castle-street, Regent-street.

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Printed by C.Dowl

Greek combatants separated by a herald

from a fictile vase.

SOCIETY OF BRITISH ARTISTS.

TWENTY-SECOND EXHIBITION—1845.

On many accounts we regret that we can accord but very limited praise to the twenty-second Exhibition of the "Society of British Artists." Making all due allowance for the heavy drawbacks against which the Society have to contend, we are still justified in expecting both improvement in the existing members, and the acquisition of young talent of promise. The present collection affords scarcely any ground for hope, and none at all for congratulation. Among the few "new names" to be encountered in the catalogue there is not a single one that bids us "look forward;" while, with few exceptions indeed, the movements of the members have been retrograde. It is with positive pain we make these remarks; not alone because it is very irksome to seem to discourage men, who, it may be, are doing their best, and who seek to disarm harsh criticism by the title-page of their catalogue, which contains Pope's well-known counsel to critics—

> "Whoever thinks a faultless piece to see,
> Thinks what ne'er was, nor is, nor e'er shall be.
> In every work regard the writer's end,
> Since none can compass more than they intend;
> And if the means be just, the conduct true,
> Applause, in spite of trivial faults is due;"

but because, after all, the "Society of British Artists" is the only body that can interfere with the monopoly of the Royal Academy—a monopoly that is now working injuriously, if not ruinously, to the Institution which upholds Art in England. It is deeply to be deplored that the British artists who exhibit in Suffolk-street are so grievously inferior to those who exhibit in Trafalgar-square. But as long as the contrast is so advantageous to the one, and so humiliating to the other, anything like "rivalry" is out of the question. With these preliminary remarks—which the Society may believe pain us more to have offered than it will them to receive—we proceed to notice the twenty-second Exhibition, which consists of 837 works—20 of which are in sculpture, and 169 of which are in water-colours. Unhappily, our Review—for we shall pass over the mass of mediocrity—will not extend to any length.

No. 12. 'Dead Game,' J. J. HILL. This is a large canvas—too large for such a subject. The picture is well composed, but such materials can be rendered valuable only by high finish.

No. 18. 'A Peasant Girl Knitting,' H. M. ANTHONY. She is seated within the shade of a cottage door. The management of the whole is unobjectionable, but the girl is treated too cavalierly—being left in a state so rough as to render the drawing questionable.

No. 21. 'A Stolen Interview,' Miss. M. A. COLE. A whispering interview at a cottage door, rendered with much feeling.

No. 30. 'A Lock on the Ouse—Hazy Morning,' H. J. BODDINGTON. The too great prominence of the foreground objects deprives this work of necessary breadth. It is in parts too green, but the mist is effectively described.

No. 41. 'Materials for a future Page,' E. PRENTIS. A charity schoolboy is about to be metamorphosed into a "page," by means of a new livery which is displayed upon a table. It is impossible to conceive anything lower in the scale of subject than this. Such a picture, notwithstanding the ability with which it is painted, will never surely find a place even in a servants' hall.

No. 42. 'Todmorden Vale from above the Burnley Road,' J. W. ALLEN. The distance in this work is rendered with much fine feeling; and upon the whole it is a skilfully-executed and effective picture.

No. 55. 'The Belle of the Village,' J. ZEITTER. The unfortunate habits of rapid drawing and thoughtless composition lead this artist into many errors. This is a girl at a well; very sketchy, but perhaps the best single figure lately produced by the same hand.

No. 56. 'Rebecca,' F. Y. HURLSTONE. This is a portrait. The figure bears a cruise of water on her shoulder. The artist seems to have parted for ever from Nature, for each season sees him another remove farther from her influence. The execution of the picture is without feeling, and the colour without truth.

No. 64. 'The Attachment Detected,' T. CLATER. The best picture this artist has of late exhibited. A maiden is here subject to a severe lecture from her mother, who has discovered her secret through a letter which she holds in her hand. The head of the former figure is carefully painted, as are also the draperies. The theme is perhaps commonplace, but it has been seldom more gracefully rendered than in this picture.

No. 67. 'Hungarian Water Carrier,' J. ZEITTER. A small work, in which the objects are well disposed, insomuch as to cause us to regret that the whole were not more carefully considered.

No. 68. 'Pedlers' Camp,' W. SHAYER. A work differing somewhat from the usual monotony of the artist's productions; but the change brings with it the objections of being broken and spotty.

No. 75. 'Naval Intelligence,' H. J. PIDDING. A knot of old Greenwich man-of-war's men are eagerly reading the "Times;" but we submit that the old men are caricatured. The subject, although commonplace, might be made interesting by reasonable treatment. It does not add value to a picture in which these men are represented, by stamping them with the character of habitual drunkenness.

No. 102. 'Sand Gatherers, Yorkshire Coast,' J. B. PYNE. A small picture in a round frame, remarkable for its brilliancy, breadth, atmosphere, and the peculiar sweetness of its colouring.

No. 108. . . . . E. CHILDE. A composition after the first quatrain of Gray's "Elegy;" but anything less worthy the exquisite poetry has never been attempted. In colour, composition, and execution, nothing can be worse. It is a lamentable error to suppose that in such a series of solecisms anything like sentiment can exist.*

No. 118. 'American Red-tailed Hawk—*Falco Borealis*,' T. DOUGHTY. The picture is placed high; but the bird is well drawn, carefully painted, and endowed with the principle of life.

No. 123. 'Castle Cliff, Hastings,' A. CLINT. But little in this canvas is well painted. The pencilling of the near rocks is rough and unmeaning, and the objects are hard and heavy; the more distant cliff, however, is well drawn and coloured.

No. 125. 'The Vale of Neath, Glamorganshire,' J. B. PYNE. The largest picture we have yet seen by this artist, and unquestionably the most attractive in the Exhibition. It is everywhere distinguished by the most entire command of all the ways and means of Art. It is a picturesque scene, admirably chosen for a display of power. From below us the river winds into distance, in which alternate light and shade are both exquisitely felt. The foreground is brilliant, but it does not sink the remoter parts. It has rarely been our good fortune to see a more beautiful landscape than this.

No. 131. . . . . A. J. WOOLMER. This turns upon the story of Titian illustrating colour and composition by a bunch of grapes. The great Venetian colourist is the principal figure, and the next in importance is his 'Flora,' whom we all know so well; but the likenesses are by no means striking. The colour is, as usual in the works of this artist, somewhat exaggerated; and we have to complain of the extreme vagueness of the accessories.

No. 138. 'A Daughter of the Emerald Isle,' J. B. PYNE. A small figure distinguished by much truth and character.

No. 145. 'Cockenzie, on the Frith of Forth,' J. WILSON. A little work of much sweetness—among the best we have of late seen by this painter—as being careful and characterized by much purity of tone.

No. 146. 'An Ionian Girl,' A. J. WOOLMER. She may be Ionian, but the character of the features is very English. The figures, however—for there is also a child—constitute an agreeable picture.

No. 147. 'Boulogne Shrimper,' J. J. JENKINS. This is the first oil picture we remember to have seen by this artist. The figure is admirably drawn, and merits a better place than it occupies; she is plying her vocation against the rising tide. The whole is broad, luminous, and highly effective.

No. 153. 'Italian Peasant,' C. DUKES. A small female figure in the costume of the Campagna of Rome, closely approaching the national character. It is well drawn, and accompanied by an open landscape view.

No. 159. 'Ruined Church and Round Tower of Aghado, Killarney—with distant view of the Lower Lake,' H. M. ANTHONY. This is an admirable landscape, but of much severity of character. It is injured, however, by the prominent individuality conferred upon every bit of stone in the foreground. The artist has not flinched in the treatment of his objects, but renders them as they stood before him. The shade of the background is decidedly too cold; but the work withal is the best production of the painter. In this style assuredly lies his strength; yet he must take care that his manner does not degenerate into affectation.

No. 169. 'Fishing for Chub—Sunny Afternoon,' A. MONTAGUE. This is too indefinite, and too much like precipitate composition, to be an interesting and faithful representation of such a subject.

No. 169. 'The Critical Moment,' Miss. M. A. COLE. Two figures, a youth and a maiden, constituting an agreeable little picture.

No. 171. 'Vulcan and Hebe,' J. F. HERRING. The Vulcan of the picture is a blacksmith, the Hebe a girl who is handing him a glass of ale, and the scene is a forge; but the principal personage of the group is a horse, which is painted with infinite knowledge of the character of the animal, insomuch as entirely to supersede in interest the mythological figures of the picture.

No. 183. 'The Gambler,' J. ZEITTER. A number of ragged figures are assembled here; but we should not accuse any individual of the party of gambling, as there is no evidence of play.

No. 192. 'Sir Calidore Entertained by the Shepherds,' J. TENNANT. The subject is supplied by the sixth book of Spenser's "Faerie Queene"—

> "The knight was nothing nice, there was no need,
> And took their gentle offer," &c.

This is a large landscape composition, in the centre foreground of which are the knight, shepherds, &c. The left of the picture is occupied by trees, which are too conspicuously mannered in execution. There is by no means a deficiency of care in this work; it is evidently an effort, and, although characterized by many beauties, is by no means so attractive as the warm Cuyp-like scenes painted by this artist.

No. 193. 'Wrabness Point, on the Stour, Essex,' J. M. BOGGIS. A small picture, painted with breadth and good effect.

No. 201. 'Near Great Marlow—Passing Showers,' S. R. PERCY. The near parts of this picture are skilfully represented, but the distant objects are feeble. The rainy sky has about it more truth than any other passage of the work.

No. 217. 'Solitude—a composition,' E. J. NIEMANN. A trouting-stream, with high trees, which rise against the sky in strong relief. The whole is put together in good taste, and judiciously worked out.

No. 224. 'Ducks, after Nature,' J. F. HERRING. These birds are studied with a most successful result; rarely have we seen ducks painted in a manner so life-like.

No. 235. 'Going to Market,' H. M. ANTHONY. This is a large landscape, and of a character very different from the other we have mentioned by this painter. There is an affectation of looseness in his manner of painting trees, which is very inconsistent with truth. Regular lines of dots put in with a round brush do not represent masses of leafage; this is a crotchet of which this artist must free himself before such a picture as this from his hands can be equally valuable in all its parts.

No. 240. 'Sheep Washing,' H. HAWKINS. This subject we never thought could have been rendered so studiously offensive as it is here. Its treatment could not be more disgusting under the conceptions of the coarsest mind. The manner in which one of the men is made to handle one of the sheep is the most unseemly passage we have ever seen exhibited. The picture, moreover, as a whole, is a production of no merit whatever; while its vulgarity is repulsive.

No. 252. 'A Summer Evening on the Beach at Hastings—Low Water,' A. CLINT. A picture of some size, and less heavily painted than others we have seen by the same hand. The near parts of the view are not so opaque and foxy as other works

* Much against our will, we are compelled to notice the works of this artist: there are fourteen of them; and it would be difficult to collect elsewhere so sad an assemblage of miseries. He is a member, and consequently his contributions have, all of them, prominent places. This evil is alone sufficient to ruin the character of the Exhibition. We do entreat the Society, at every cost, to devise a remedy.

by this artist. The sunset and evening effect are very felicitously described.

No. 262. . . . . J. H. SAVAGE. The subject is derived from the "Decamerone," being the story of Gentil di Carisendi, who restores from the tomb a lady to whom he was attached, and who had been buried, having been supposed to be dead. The work presents many figures, but in no part of it can the thread of the narrative be taken up.

No. 263. 'The Monument of Bartolommeo Colleoni, a celebrated General of the Venetian Republic—the scene where the Conspirators in Byron's tragedy of "Marino Faliero" met the Doge,' J. HOLLAND. The largest canvas we remember to have seen by this artist. The locality is seldom selected for a subject, being, in truth, not very attractive. In this picture, however, the most has been made of it; and the result is a picture of high merit, full of light, and distinguished by becoming breadth.

No. 265. 'A Woman of the Nile,' T. CLATER. A study of a woman in Oriental costume, differing in all respects from the feeling of the pictures generally of this artist. The hair, which is extremely black, is left unsupported by the light landscape in which the figure is placed.

No. 268. 'Scene in Deepdale, Yorkshire,' H. J. BODDINGTON. The view is judiciously selected, and the objects accompany each other harmoniously; but they are insufficiently accompanied by the remoter parts, which are weak and hastily put in.

SOUTH-EAST ROOM.

No. 272. 'Morning after a Gale—An Indiaman on the Goodwin Sands,' W. LEATHEM. A large canvas, in which the event is described with great power. The colour of the water betokens a shallow, but the shaded parts are heavy and opaque; in short, breadth is necessary to give its full force to the volume of water which heaved up in the nearest part of the composition.

No. 275. 'Cozley Moor, Warwickshire,' H. H. HORSLEY. This is very like nature: it is forcibly painted.

No. 280. 'A Water Mill,' P. W. ELEN. This looks like composition, and the style is by no means original: it had been much better without the trees.

No. 286. 'Twin Daughters of the Hon. Granville D. Ryder, M.P.' We name this merely to express our concern that such a production should be exhibited, for surely nothing so positively bad has ever before been seen.

No. 301. 'The Grand Vizier Giafar taking the Boy to judge the Cause of Ali Cogia and the Merchant, before the Caliph,' J. H. SAVAGE. This subject is badly selected; there is no story, and none is made out of it. There are the three figures, the vizier, the boy, and his mother, but their purpose is not apparent. The drawing and colour, also, are objectionable.

No. 302. 'Scene from the "Arabian Nights,"' A. J. WOOLMER. This artist has great power; but there is a want of definite purpose in his manner of treating his subjects, insomuch that many of them would pass as well under a score of other names as that by which they are designated. This is very rapidly painted, with his usual mannerism; it has great merit as a sketch, but does not suggest that passage of the "Arabian Nights" which it is intended to illustrate.

No. 311. 'The Rivals,' H. J. PIDDING. The rivals are two Greenwich pensioners, who are addressing a damsel seated on one of the benches at the hospital. She looks much alarmed at the spirit of their rivalry. The work wants texture and finish; and the subject is coarse.

No. 312. 'A Group from Nature,' W. SHAYER. A small picture of cows in a landscape, the best which this artist has of late exhibited.

No. 315. 'A Greek Girl,' T. HARTLEY. A portrait of a girl in a fancy dress; there is much affectation and no truth in the colour of the flesh, which in the face and neck is the same. The work, notwithstanding, has much merit.

No. 316. 'The Return from Church—a Sunday Afternoon in 1760,' T. F. MARSHALL. To give descriptive force to a subject of this kind, talent of a very high order were necessary. The long and even line of heads exhibited here is a most unfortunate arrangement.

No. 324. 'Meeting of Covenanters,' W. BROMLEY. There are many figures on this canvas, but neither in them nor in the landscape is there anything pleasing. The subject has been repeatedly painted, and, as here rendered, there is no attempt at originality.

No. 331. 'Their Majesties King William IV. and Queen Adelaide visiting Greenwich Hospital, August, 1835,' J. HOLLAND. The view is taken from below the hospital, the royal visitors being supposed in the distance. The picture is cloudy and cold, but painted throughout in a manner forcible and masterly.

No. 340. 'The Golden Age,' C. BAXTER. A portrait of a little girl, in which the shadows are very opaque, and which, on the whole, does not evince the progress promised in earlier productions.

No. 343. 'Mair to Mirth than Grief inclined,' R. MORRISON. A study of a girl who has thrown herself back in her chair in a reflective attitude. The figure is well drawn, as far as we can see, for it is hung somewhat high.

No. 345. 'The Market-cross, Chichester,' E. HASSELL. A small picture, executed with much taste and judgment, and affording a good view of the principal object.

No. 353. 'Waiting to be Shod,' J. F. HERRING. A figure is here holding two horses, which are drawn and painted with the accustomed accuracy and feeling of the artist.

No. 354. 'St. Aubyn's, from Noirmont, Jersey,' J. TENNANT. A class of subject in which this artist would excel. The rocks on the left are painted with much truth of character. Of the water, however, we have to observe that it is too green—even insomuch as to be devoid of all harmony with the other parts of the picture.

No. 373. 'Chapel of St. John the Baptist in the Church of St. Roque, Lisbon,' J. HOLLAND. A view of the altar, which is treated with an admirable effect. The colour of the picture is extremely rich, but not so much so as to fret the eye.

No. 375. 'Twilight,' W. RICHARDSON. The treatment of this little picture is eminently successful; the ground of the view is kept very deep in tone, whence the trees rise against the lighter sky with an effect very like that of nature.

No. 383. 'The Ferry,' C. JOSI. There is a ferry-boat, the passengers in which are two cows drawn and painted with much truth, and painted with nice feeling. We may here observe of the sky that it is unnaturally green, and will become more so in time.

No. 387. 'Weir on the Thames,' J. TENNANT. As in many productions of this artist, the near objects are sharp and hard. The trees, however, on the opposite bank are described with judgment and feeling.

No. 388. 'The Game of La Mora, as played by the Italians,' R. DINEW. These idlers have much of the Italian character, and the scene altogether has much nationality; but the mules are by no means accurately drawn.

No. 391. 'The Repast,' H. J. PIDDING. The interior of a country inn, wherein we see a coarse-looking figure about to commence the "repast." In such a picture we cannot find one rallying point of interest—it is in every way flat and unprofitable, and even in the character and texture of the accessories most untrue.

No. 392. 'Dead Game,' G. STEVENS. Comprised of blackcock, partridge, &c., all drawn with accuracy, and painted with a fine feeling for this department of Art, which is evidently the forte of this painter.

SOUTH-WEST ROOM.

No. 396. 'Taking it Coolly,' J. F. HERRING. The materials of this picture compose with excellent effect—it represents a boy seated on a gray pony; but the management of these, and the subservient objects, is perfect.

No. 397. 'The Children of the Lagoon,' J. BOUVIER. A boy and girl on the wall of a lagoon at Venice. There is novelty and boldness in the design, which is altogether pleasing. The figures tell in relief against the sky, and being well drawn form an attentive picture.

No. 410. 'Argument, or Debating on the Budget,' T. CLATER. A thousandth version of 'Village Politicians;' there is a degree of force in some of the heads, but it would be difficult to give any thing like novelty to any repetition of this worn-out subject.

No. 411. 'The Heart Knoweth its own Bitterness,' E. PRENTIS. This is, at least, an unobjectionable subject, and with more care had been a creditable production.

No. 417. 'Heath Scene, with Gipsies—Moonrise,' E. WILLIAMS, sen. The subject is made out with due observance of natural effect—it is, altogether, a highly agreeable production.

No. 418. 'View on the Seine, with French Market People,' H. LANCASTER. The water and distance are well described on this canvas; but the work is somewhat spotty in the near parts, and the figures are painted in a manner extremely hard; but, notwithstanding it is thus faulty, it is among the best of the painter's productions.

No. 424. 'The Wounded Sheep—Scene on Dorney Common,' A. MONTAGUE. The effect in this picture, although not sound in principle, would be of a striking kind had it been worked out with more finish. The picture is broad and sketchy.

No. 429. 'The Dargle,' A. J. WOOLMER. The stream flows in a deep, dark, and rocky bed, which, according to the manner of the painter, is very freely painted. It is, however, one of the best of his productions. On the nearest rocks are two pretty figures, round which the colour is unaccountably cold and green.

No. 430. 'The Lady Betty Germain's Apartments at Knowle,' J. HOLLAND. This celebrated seat has supplied materials for many pictures. In this picture we find much accuracy: there is no marked sacrifice of fact for the sake of effect.

No. 432. 'Jealousy and Revenge,' F. WILLIAMS. This is a most improbable incident—two lovers are quietly conversing, while a third person, without concealment of any kind, is about to plunge a dagger into the breast of one of them.

No. 442. 'Village Idlers,' E. J. COBBETT. A knot of children amusing themselves in the shade of a group of trees. It is studied with close reference to nature as to character, but the colour is too cold and green.

No. 446. 'A Shady Spot,' J. WILSON. This artist seems to paint now but little after nature; many of his pictures are composed with but little variation of the same materials.

No. 449. 'The River at Newhaven, Coast of Sussex,' A. CLINT. Sunset is the effect under which the subject is presented, and without which it were nothing. The subject is much broken; consequently ill suited for a canvas of size; it had shown much better in a smaller picture.

No. 456. . . . . A. BOUVIER. The subject is derived from 1 Samuel, chapter 18,—that passage wherein the women of Israel are described as coming forth to meet Saul "with tabrets, with joy, with instruments of music." The subject is well chosen, and might, under able treatment, supply an exquisite picture. Here are presented a company of women dancing, but character and study are wanting to give value to the figures.

No. 458. 'Sunshine after a Shower,' J. B. PYNE. A small picture, in which is a blind beggar led by his dog. The effect of the recent rain is most accurately rendered.

No. 459. 'Old Buildings in the Market of the Basse-Ville, Rouen,' E. HASSELL. The character of the *locale* is at once recognised here, and a reminiscence of the quaint architecture of the ancient capital of Normandy is faithfully preserved.

No. 482. 'Staithes, Fishing Town on the Yorkshire Coast,' J. B. PYNE. As usual in the pictures of this artist, the component materials mingle together in exquisite harmony. This is a commonplace subject, and in other hands might not form a noticeable picture; but this painter has caught all the holiday lights of the place, and brought them forward with a finely-poetical sentiment.

No. 500. 'May-day in the Last Century,' H. M. ANTHONY. This picture we noticed in our review of the collection at Birmingham.

No. 493. 'The Polka,' H. J. PIDDING. We notice this piece of folly only to observe upon the degradation of Art when such a subject as this is taken up—a drunken man with a pipe in his mouth, dancing *vis-a-vis* an Italian boy and his organ. The drawing is execrable, for in the man's clothes there are no limbs. This production descends immeasurably below the coarsest caricature. It is grievous that painters will so far forget the painter's duty.

No. 501. 'The Trysting Tree,' A. JOHNSTON. The place of meeting for two lovers, who

are presented full length; a quotation from Burns accompanies the title. This is the least studied production we have yet seen by the artist, but it nevertheless merits a better place than it occupies. The female face is the same we continually see on the canvasses of this painter: this repetition is wholly unpardonable.

No. 506. 'Hastings Beach,' J. B. PYNE. The same view has been painted times innumerable: rarely brought out with such a charm as it presents here.

No. 520. 'Scene in the Dargle,' E. HASSELL. A wild spot closed in with rocks and trees, amid which flows the broken stream. The trees rise with excellent effect against the light sky; indeed the picture is altogether one of high merit.

No. 527. 'Pro and Con,' J. BATEMAN. A poor terrier is caught in a trap while rat-hunting—he is nevertheless successful, as he holds in his mouth a writhing rat. The high breeding of the dog is well described, and the animals are successfully painted.

No. 530. 'An Old Man's Head,' W. GILL. This is an admirable study, and, like many other meritorious productions in the Exhibition, is put out of the way—being above the door of the room, and next to the ceiling. This seems to be the best head in the Exhibition: it is carefully drawn, well rounded, and judiciously coloured.

No. 533. 'Good Morning, Sir,' E. PRENTIS. A helpless drunkard is thus saluted by a milkman; and the moral of the tale, we are to believe, is that the absurdity of the salutation will tend to correct the vice. Such subjects have been more extensively painted than now; but we trust the time will soon arrive when no Exhibition will admit such a production.

No. 541. 'In Luck's Way,' J. BATEMAN. Another rat-hunting terrier having already despatched, perhaps, five rats is making towards another, in the belief, like Richard, that "there be six Richmonds in the field." The dog is as well painted as are those generally of the artist.

No. 548. 'The Watering Place,' H. M. ANTHONY. We instance this picture again to point out the want of truth in painting foliage in a regular succession of dots as in this work. We see continually trees very freely painted, but then form and character are observed, whereas here both are outraged. The other parts of the work are unobjectionable.

No. 551. 'The Farmer's Pet,' J. F. HERRING. A gray pony, in excellent condition, which has received ample justice at the hands of the painter.

No. 560. 'Scene in the Forest of Arden, Warwickshire,' F. H. HENSHAW. The trees are successfully studied from nature, and the entire work bears ample evidence of being a transcript from a veritable locality.

No. 574. 'Shepherd Boy,' J. J. HILL. A study of a boy herding sheep: the figure is large, but well posed, and drawn and coloured with much taste.

No. 581. 'The Leaning Tower of the Church of St. George the Greek, Venice,' J. HOLLAND. Very masterly in touch and style, and perfect as to the character of the place; but the sky is overdone in the deep and opaque blue in which it is painted.

No. 589. 'Study of a Bloodhound,' C. JOSI. The contour of the head and the generic expression are skilfully made, and the execution is everywhere substantial and unaffected.

No. 607. 'Evening,' J. MARSHALL. A female figure with a child, treated in the poetical manner of German fresco. The colour is not good, but there is an elevated sentiment in the picture which fixes the attention at once.

No. 608. 'The Locks at Pangbourne,' A. MONTAGUE. This picture has not the usual air of loose composition; it bears resemblance to a veritable locality.

No. 618. 'Dorothea,' J. BOUVIER. An oft-painted subject, but treated here with all absence of affectation. The figure is carefully drawn and naturally posed.

No. 619. 'Bacchanals,' J. HARRIS. The artist has been looking at the coarsest sketches of Rubens, and his pupil Jordaens, in this strain. The dancing satyr is like a well-known antique figure. To paint bacchanals it is not necessary to affect to despise elegant proportion.

No. 623. 'Vale of the Taff, South Wales,' J. B. PYNE. An admirable picture, in which is presented the winding of the river.

WATER COLOURS.

No. 656. 'The Happiest Days of Mary Queen of Scots,' J. E. BUCKLEY. Defective in drawing, and extremely coarse in character. Mary is seated; but such are her proportions that, if she were to rise, she might stand some ten feet high.

No. 714. 'View of Edinburgh from the Foot of Arthur's Seat, near the Ruins of St. Anthony's Chapel—the Palace of Holyrood and King's Park in the middle distance,' T. M. RICHARDSON, sen. A most complicated and troublesome, but, at the same time, a highly picturesque subject, on which the artist has exerted unwearied patience with the best results. The drawing is one of much beauty and excellence.

No. 750. 'Evening Effect at Walmer,' Miss CLATER. This is made out with good feeling. The principal, indeed only rising, object, is a windmill, which breaks the twilight sky. It is a successful imitation of nature.

No. 758. 'Convolvulus,' N. BARTHOLOMEW. The flower is drawn with due regard to the extreme delicacy of its texture, and the group is judiciously disposed as to management.

No. 810. 'Mouth of the Thames,' A. HERBERT. This is a masterly drawing, in which boats are shown in a threatening squall.

No. 813. 'Hoveller off Deal' is by the same artist, and drawn with equal spirit: it is, however, the better of these two drawings, which would attract attention in any exhibition, as the subject is treated with picturesque effect and perfect truth.

SCULPTURE.

No. 818. 'A Peasant Woman and Child—Costume of the Kingdom of Naples,' B. SANGIOVANNI. We have more than once noticed the high finish with which the little figures of this artist are modelled: their character, also, is perfect, and their spirit most effective. He exhibits many small subjects, among which are a number of dogs, as spaniels, greyhounds, bloodhounds, &c., all modelled with perfect accuracy and infinite nicety.

No. 828. 'A Female and Child—a Group in Marble,' E. G. PHYSICK. The composition has been so studied that an agreeable play of line is obtained from what side soever we may view the group. The figures are small, and from the manner in which they are mutually disposed must have exercised the nicest skill of the carver

No. 833. 'Bust of Thomas Wyse, Esq., M.P., Vice-President of the Institute of the Fine Arts,' P. PARK. A highly successful work—so much so, that we trust to see it in marble. Nothing can exceed the extreme delicacy of modelling exhibited in the features, which present a striking resemblance of the original.

No. 834. 'Bust of John Heraud, Esq., Author of "The Judgment of the Flood,"' P. PARK. Another highly successful bust, characterised by a sentiment at once indicative of a poetical genius. This head and its general treatment remind us strikingly of that of the German poet Schiller.

No. 835. 'Bust of the Artist's Mother,' P. PARK. Over the head of this bust is cast a drapery, presenting an effect picturesque and novel in sculpture. The features, as here made out, are marked by much sweetness of character. The modelling, especially about the mouth, is remarkable for its softness and beauty.

BRITISH INSTITUTION.—To the long list of pictures -old which appeared last month, we have the following additions to make:—371. 'View of Ben Vorlich, looking up Loch Lomond, West Highlands,' Copley Fielding; Charles Oddie, Esq.—94. 'Hastings Beach,' J. W. Cooke; Charles Oddie, Esq., £20.—32. 'The Park,' T. Creswick, A.R.A.; Charles Oddie, Esq., 20 gs.—95. 'Coast Scene,' C. Dukes; Charles Oddie, Esq., £20.—444. 'Approaching Storm,' H. J. Boddington; Charles Oddie, Esq., £10.—88. 'The Pets,' S. W. Reynolds; W. Cowper, Esq., 45 gs.—5. 'A Roadside Forge,' Sidney B. Percy; — Stokes, Esq., £6.—13. 'Hope's Crisis,' Alexander Johnson; — Welsh, Esq., 150 gs.—439. 'View at Stourhead,' J. Stark; Sir H. R. Hoare, Bart.—143. 'Craigmillar Castle,' F. Parker; Miss Anne Milward, 8 gs.—34. 'A Forest Scene in Hampshire,' Miss H. Reinagle; G. Leach, Esq., 9 gs.—89. 'The last Ripening Sunbeam,' G. Lance; Charles Oddie, Esq., 65 gs.—'Rouen,' C. R. Stanley; — Wilson, Esq.—109. 'Sea View,' Miles E. Cotman; C. W. Wass, Esq., 12 gs.—326. 'Port Madoc, North Wales,' F. Turner; E. Scritten, Esq., 7 gs.—407. 'Distant View of the River Severn,' G. B. Potts; C. Attwood, Esq., 12 gs.—157. 'Nesso, on the Lake of Como,' J. B. Hering; J. Cosmo Melville, Esq., £30.—60. 'The Cottage Door,' H. M. Anthony; E. Cobbett, Esq., 15 gs.

MR. EWART'S BILL

FOR THE ESTABLISHMENT OF

DISTRICT MUSEUMS IN LARGE TOWNS.

WE congratulate the country on the success of Mr. Ewart's motion for the establishment of local museums in our principal towns. To the artist, the antiquarian, and the naturalist these Institutions will offer incalculable advantages; while their moral effect in elevating the tastes and the habits of the general mass of the community will effect more for the reformation of manners than all the systems of police, and all the severities of penal legislation, during the last two centuries. The manner in which the proposal was received in the House of Commons is in itself a striking proof of the great advance of the tone and temper of the age. There was no sneering at the taste for the beautiful in the wearers of fustian jackets, no scurvy jest on the desire for intellectual enjoyment in mechanics, no assertion of exclusiveness in the empire of mind and the dominion of fancy. Though it was proposed that the expenses of these Institutions should be defrayed by local taxation, no one ever hinted that municipalities would be unwilling to charge themselves with taxation for the support of such Institutions; and we must add, as a proof that such confidence in the improved taste and feeling of the mass of the community is not misplaced, that the local papers which have been the most vehement in their denunciation of general taxation, have been also the most zealous in support of Mr. Ewart's proposition.

We have always contended that the multiplication of beautiful objects, and the affording all possible facilities for their inspection, are the best means of improving the taste, elevating the moral feelings, and raising the standard of manners in a country. It is only once in a thousand years that an Erostratus sets fire to a Temple of Ephesus, or a Lloyd breaks a Portland Vase. We see that a bill has been brought in to punish ruffians of this order, but we firmly believe it to be unnecessary: to such wretches life itself is a punishment; "they carry a wolf's head," men shrink from their touch as contamination, and the index finger of scorn is lifted against them as they pass the streets. It is far worse to be shut out from society than to be shut up in prison; Lloyd is exiled for life as much as if he had been transported to Norfolk Island; for no one of his former friends can venture to recognise him, under the penalty of being regarded as an accessory to brutal barbarism after the fact. The extension of Museums will be the best security for the preservation of the treasures of Museums; love of the beautiful and respect for the productions of higher Art will insensibly become national habits, and form as complete a part of every-day existence as the enjoyment of food and of health.

The presentation of casts from the most celebrated Italian statues to the city of Cork affords signal proof of the great advantage to be derived from opening to youth such opportunities of cultivating the taste and training the judgment. In patronage of Art, proportionate to its pecuniary means, Cork yields to no city in the empire; and no one of the same extent has sent so large a contingent of eminent artists to support the character of the British schools of statuary and painting. We have witnessed in Manchester, in Birmingham, and in Liverpool, the most beneficial results from the Exhibitions which have been at various times connected with the Mechanics' Institutions in those places; and we have noticed with sincere pleasure the increase of good feeling between the operative classes and the landed aristocracy, which was produced by the liberality with which Lord Francis Egerton and others of his order lent their most precious works of Art to grace these Exhibitions. We believe that the proposed Museums will have a great political influence in breaking down that jealousy of classes, which has long been the greatest social evil in England; community of enjoyments is even a stronger bond of union than community of interest: it deprives the one class of all pretence for scorn and contempt, while it leaves the other no excuse for the passions of hatred and envy.

As lovers of Art we rejoice, because Art must be most efficient when it is most extensive. If a nation be trained to the appreciation of beauty, its artists will be instigated to the production of

beauty; the influence of an audience on an orator is absolutely as nothing when compared with the influence of admiring or disapproving spectators on a sculptor or a painter. But to train a nation into the appreciation of Art is a work that requires a multitude, we should rather say a universality, of applications. Beauty must be before the people and around them until the soul drinks in its spirit with every inhalation from the atmosphere. Taste is not to be gained by hurried visits on holidays to one great show, or stolen peeps at galleries locked up by jealous proprietors. "Line must be upon line, precept upon precept, here a little and there a little." It is thus that the multiplication of public exhibitions in France has led to the superiority of the French School of Design. Trained almost from infancy to enjoy and appreciate the beautiful, the eye at once perceives the slightest incongruity or deformity, and searches out the most graceful forms of nature for imitation.

We trust that these Museums will have departments for local manufactures, so as in the course of time to present important records of their gradual development and improvement. Such a collection exists in the Potteries, the property of a private individual; we hope that it will be acquired for the public before any accident leads to its dispersion. We wish that a similar collection could be made of the designs in calico-printing; some of those produced by the older printers, which we have had an opportunity of examining, are superior to any that are brought out in the present day. This leads us to notice the importance of connecting such Museums with Schools of Design; we must show the pupils what they are to avoid, as well as what they are to follow. We are the more anxious to direct attention to this subject, because Museums have been too often regarded as mere objects of curiosity, destitute of practical value, and only affording opportunities of whiling away idle hours in innocent amusement. Though we are strongly impressed with the necessity of affording opportunities for unobjectionable relaxation to the working classes, we at the same time wish the public to know and feel that Museums must have a higher and farther effect: they must, and they will be, as instructive as they are entertaining; for there is no branch of British industry that may not be profited by the suggestions which collections of works of Art afford.

We may also notice the facilities which local Museums afford for the collection and preservation of monuments, records, and other memorials connected with local antiquities. The loss to British archæology, by the destruction of articles affording valuable illustrations of local habits and customs, as well as of local events connected with general history, is incalculable. This destruction has been caused, in some instances, by carelessness, and in others by ignorance; collections, made with great care and expense, have too frequently been dispersed when they fell into the hands of heirs who could not appreciate their worth, or who had no taste for antiquarian pursuits. Local Museums will not only afford opportunities for making a collection of such valuable materials for history, but will also induce private collectors to form a proper estimate of their value, and bestow some care on their preservation. Those who have visited the collection of Norman antiquities at Rouen, must have felt anxious that similar care should be bestowed on the collection and preservation of provincial antiquities in Great Britain.

Local geology is not likely to be neglected, especially as the Museum of Economic Geology so fully illustrates the importance of such a collection to the development of the mineral and agricultural resources of the country. The farina of each county or district would probably form a leading feature in local Museums; and such collections would not only be valuable in their several districts, but would greatly contribute to extend the general sciences of botany and zoology.

Incidentally these Museums must lead to the examination of the best means for multiplying correct copies of works of Art. The process of taking casts has been gradually improving every year during the last quarter of a century; and we hope soon to be able to announce the discovery of a plastic material suited to this purpose, less perishable than plaster of Paris, without being much dearer. We know that attention is strongly directed to the subject; but the results of the experiments made, though sufficiently encouraging, are not yet so perfectly decisive as to justify us in dwelling farther upon the subject.

We hail with pleasure the public recognition of so great a principle as that national education is something more than a mere system of instruction in reading and writing: reading and writing are no more education than a knife and fork is a good dinner; they are simply the means by which education is to be obtained, and it would be the worst of all possible blunders to mistake the means for the end. Scarcely less preposterous, and infinitely more injurious would be the belief that these means are all-sufficient. The eye requires to be educated, the hand to be trained, and the ear to be attuned, just as much as the understanding requires to be informed. In these, and indeed in all cases, the question is not between education and non-education, because, strictly speaking, the existence of an uneducated person is a physical impossibility; inasmuch as there is no person whose tastes, feelings, judgments, opinions, and habits are not moulded, formed, and modified by the persons and objects that surround him. The real question is between a good education and a bad one; between continuous associations derived from familiarity with the beautiful, and associations of equal strength based on habituation to deformity—between order and disorder—between the graceful and the tortuous—between that which elevates and that by which mind is deteriorated. "The mother of mischief," says the Arabic proverb, "is not bigger than a midge's egg;" and the causes that lead to the prevalence of false taste are often equally insignificant. In the instruction of a people, the advice of the inspired apostle, "Despise not the day of small things," is one of which it is impossible to overrate the importance. We believe that every moment spent by every individual in one of the proposed Museums, will be found to tend more or less directly to conferring practical advantage to the nation, and will hasten the day when the pre-eminence of Great Britain in the higher branches of Art, which have intellectual import and mental significance, will be as universally recognised as her superiority in those arts which are too exclusively associated with utility and convenience.

VARIETIES.

REBUILDING OF THE CITY OF HAMBURG.—The competition amongst architects for an approved plan for the Church of St. Nicholas has given rise to some excellent remarks, which we translate from a Hamburg weekly newspaper. It would well become all bodies of men, of whatever country, chosen as umpires in the selection of works of Art for a national purpose, to follow counsel dictated in so wise and enlarged a spirit. The paragraph is headed "Patriotism," and is as follows:—"Is it true patriotism to prefer the design of a native artist, excellent though it be, when confessedly less correspondent than that of another to the true genius of German architecture? The English are not thus limited in their views. It is well known that our fellow-citizen, M. de Chateauneuf, received one of the prizes in the competition for the New London Exchange. It is a spurious patriotism that would give to our whole city a church of an inferior design, merely that we might bestow our patronage on one of its inhabitants. The love of our country, the love of German Art in its most sublime and most significant sense, speak unquestionably for the design of the English architect, who, deriving his inspiration from the genius of Germany, has entered with love into his work, and given us what pre-eminently belongs to us—the purest Gothic form—the national architecture of our father-land. Let us away, then, with the petty patronage, that has no fellowship with the beautiful but to envy it. Follow, rather, the better example. When Hamburg shall possess such an erection within its walls, then will the architects of our churches learn in what style we should build, and all our uncertain groping experiments would come to an end: Germany would at length possess what she has hitherto looked for in vain—a work of Art in Hamburg worthy of contemplation, and one true to the national character." We cordially echo these sentiments; but what shall be said of that patriotism which prefers a foreigner merely because he is a foreigner—and patronises his *bad work* to the prejudice of the good work of an Englishman? This has been done notoriously in the case of Mr. Sang—whose perpetrations at the Exchange and the new Conservative Club would disgrace the worst house-decorator in England.

THE KEEPER OF PRINTS IN THE BRITISH MUSEUM.—As we anticipated, the successor of the late Mr. Josi is Mr. William Carpenter. The appointment was in the Archbishop of Canterbury, the Lord Chancellor, and the Speaker of the House of Commons, *ex-officio* trustees of the Museum. The two latter, however, left the duty entirely to the former; and the Archbishop nominated to the office Mr. William Carpenter. This gentleman, extensively known and respected, both as an author and an artist, and also as the husband of one of the most accomplished ladies of the age, is indebted for his success entirely to his own merits. His claims were "backed" by the best authorities of the country—Messrs. Woodburn, D. Colnaghi, Smith, F. Graves, &c., who are unquestionably better judges as to the knowledge necessary for the duties of the office than individuals of more elevated rank. His opponents were Mr. Brockedon, Col. Batty, the Rev. James Bulwer, Mr. Molteno, Mr. M. Colnaghi, and Mr. F. Lewis, neither of whom had pretensions at all comparable to those of the successful candidate. It is to the honour of the Archbishop that he minutely scrutinized the claims of all who applied for the appointment, and was deaf and blind to the many urgent appeals made by friends on behalf of friends. He discharged his duty without fear or favour, and has left the public his debtors.

THE EXHIBITION AT THE LOUVRE.—The Exhibition of works of living artists was opened at the Louvre about the middle of the past month. In the next number of our journal we shall bring the subject under detailed review, for which purpose we are about to visit Paris.

ROYAL ACADEMY EXHIBITION.—The usual ADVERTISEMENT has been issued—inviting artists to contribute, or, to speak more correctly, informing artists that "All works of painting, sculpture, or architecture, intended for the ensuing Exhibition at the Royal Academy, must be sent in on Monday, the 7th, or by six o'clock in the evening of Tuesday, the 8th, of April next, after which time no work can possibly be received, nor can any works be received which have already been publicly exhibited." The advertisement adds that, "all other regulations necessary to be observed may be obtained at the Royal Academy." The Exhibition will, we presume, be opened as usual on the first Monday in May; there will be no change in any of the arrangements—no augmentation of space; and we believe the Octagon Room will again be "hung." We shall, as heretofore, devote an entire Part—a Supplementary Part—of the ART-UNION to a criticism of the contents of the Exhibition; we shall, therefore, endeavour to bring under notice the whole of the works—of merit achieved, or of merit promised.

THE "HANGERS."—The onerous and delicate task of "hanging" the pictures this year at the Royal Academy will fall to the lot of Messrs. Pickersgill, Turner, and Knight—the first and third being portrait-painters, and the second a painter of landscapes. Our readers are aware that the duty is taken "in turn." We confess we hope more than we expect from the judgment to be exercised in Trafalgar-square during the present month.

MEDAL OF THE EMPEROR NICHOLAS.—Mr. Leonard Wyon, of the Royal Mint, has recently executed a beautiful and highly finished medal of the Autocrat of the Russias, struck in honour of his Imperial Majesty's recent visit to this country. The reverse side bears the following inscription—"Nicolaus I., Totius Rossiæ Imperator, Regina Britanniarum Victoriæ, Amicus et Hospes." It was exhibited at the *soirée* of the Royal Geographical Society during the past month; where the young and highly promising artist received praise from many whose praise is a high reward.

STATUE OF SIR HUGH MIDDELTON.—The vacant niche in the north side of the Royal Exchange has recently been filled up with a statue of Sir Hugh Middelton, executed by Mr. Joseph. The worthy knight (to whom the inhabitants of the northern parts of the metropolis are indebted for an abundant supply of that necessary article—water) is represented in the costume of the period

in which he lived, but bareheaded; holding in his left hand an ample scroll, probably a plan of the country through which the New River is conducted; while the right rests upon a stick or, more properly, a gauging-rod.

A Case of Distress.—We beg to direct the attention of our readers to a case of urgent distress,—in reference to which there is an "appeal" in our advertising columns. We are permitted to state that the lady whose destitution is there alluded to is Mrs. O'Connor, the widow of an artist whose genius, seconded by hard and continued industry, was insufficient to provide the smallest provision for that "rainy day" which came at the close of life, and has continued with his widow ever since. There are few who love Art who have not some acquaintance with the admirable works of James O'Connor. They are becoming scarce—and will, ere long, be very valuable—notwithstanding that he produced so many; but, although he was perpetually labouring, he laboured under inauspicious circumstances; and was never able to extricate himself out of the hands of dealers—to his death-day:—

"In the plains of the East there are insects who prey
On the brain of the elk till his very last sigh;
Oh, Genius! thy patrons, more cruel than they,
First feed on thy brain, and then leave thee to die."

We lament to know that the later days of his life were rendered wretched by pecuniary embarrassments; and, as will be readily believed, distress has consequently been the unhappy lot of his widow,—a lady highly respected, and to "whose rectitude of conduct" a number of condoling friends bear eager testimony. They appeal to the public on her behalf; they ask from sympathy and benevolence the relief they are themselves unable to bestow—for nearly all of them are men of genius, less unhappily circumstanced indeed than her husband, but, like him, dependent mainly upon health of mind and body for the proud and high positions they occupy now. Among our readers there are many who can easily make the small sacrifice which may help to give the necessaries of life to this bereaved widow. We respectfully but earnestly hope they will honour us by making us the medium of communicating to her the fact that her appeal has not been made through our columns in vain.

The Marquis of Northampton's Soiree.—The noble President of the Royal Society has given his second *soirée* for the season. Several works of Art were placed in the rooms,—among others, a bust of the Queen in ivory, reduced and carved from Chantrey's bust by the mechanical process of Mr. Cheverton; a number of Talbotypes, a richly illuminated missal, several exquisite wood-carvings by Mr. Rogers, Mr. Dicksee's specimens of glass-mosaic, &c. &c. His Royal Highness Prince Albert was present.

A Branch School of Design is, we understand, about to be established in London. The building likely to be appropriated to this valuable and important object is "The Rotunda," on the Surrey side of Blackfriars-bridge. The building has been long notorious as a place of lectures for people who considered freedom to consist in speaking of sacred things unchecked. It made a bad character twenty years ago; and has never since been able to lose it. We shall rejoice to see it occupied by teachers and pupils, teaching and learning "only good."

Exhibition at Brussels.—We refer our readers to an advertisement announcing the Exhibition to take place at Brussels—in August next—and inviting artists to contribute. We hope some of our British painters will accept the invitation; and that their bretheren of Belgium will reciprocate. The Belgian artists of our times are—many of them—giants in strength.

Imitations of Or-molu.—We notice with much pleasure a very charming imitation of or-molu frames,—produced by Mr. Watson, a manufacturer of picture-frames, but one who brings the taste and judgment of an artist to bear upon his business; and whose productions are consequently of very considerable merit. These or-molu imitations are especially good; it is, indeed, impossible (inasmuch as the glass prevents an accurate examination) to detect any difference between them and the real,—the one being, in fact, quite as good as the other. This object is accomplished merely by the exercise of skill in picking out and sharpening up the points; and by the employment of purer gilding. The effect is perfectly to content the eye; and the imitation frame is of course as advantageous as the real for setting off the painting or drawing it encloses.

Protection to Public Property.—The act of an intoxicated madman—whose insanity was self-induced—has led to a legislative enactment. The Solicitor-General has introduced into the House of Commons "a Bill for protection of property contained in public museums, galleries, cabinets, libraries, and other public repositories, from malicious injuries."

British Sculpture.—An advertisement has been issued by the Royal Commission, to the effect that, in consequence of applications from sculptors requesting to be allowed to exhibit in Westminster-hall specimens of their Art, they are invited to send models for statues or groups, during the first week in June next, to Westminster-hall, to be there exhibited, subject to the regulations and conditions published in reference to former exhibitions.

Agent for transmitting Works of Art.—We have frequent applications from artists and others, as to the best method of conveying works of Art to and from the Continent. We beg to direct the attention of our correspondents to the notice in our advertising columns, inserted by Messrs. J. and R. M'Cracken, agents for the Royal Academy, who undertake the transmission of pictures, statues, &c., throughout every part of Europe.

The Society of Antiquaries.—This Society, as may be expected, is the last to make a change, adopt an improvement, or reform itself—the last but one, we should say, for it will undoubtedly precede "the Royal Academy" in adapting itself to a new generation, a new order of things, and a new era. A series of resolutions have been proposed—which the Council are to consider. It will answer our purpose to quote the first:—

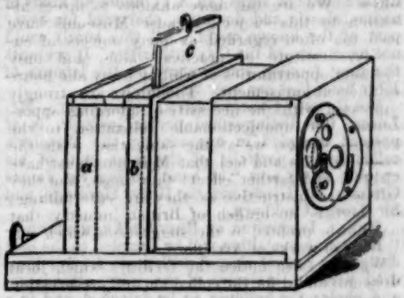
"That the President of the Society of Antiquaries of London be requested to attend at the next anniversary of the Society, and to deliver an address to the members, which may comprehend the names of the members deceased during the past year; the number of new members; the state of the finances; the state of the arrears due to the Society; the advance made by antiquarian research and science in Great Britain during the past year, and such information as may be available respecting the progress of science in other parts of the world; together with such observations as he may be pleased to combine with them,—such addresses being delivered by the Presidents of the Royal Society, the Geographical, the Geological, the Astronomical, and the Presidents of other enlightened modern Societies of London."

Concerning these resolutions there will be of course divided opinions; but the very moving of them is evidence of an active spirit—a spirit no doubt called into existence by the Archæological Society, which is promising and striving to do many things which the Society of Antiquaries ought to have done long ago. Possibly the Royal Academy, like the Society of Antiquaries, may be wise before it is quite too late. But unfortunately there is no Society to interfere with the monopoly of the Academy; if there were, it would be "reformed" at once.

The Cosmorama.—The eight views which constitute this Exhibition are entirely new to us; none of them have we before seen. They are—'Mount Libanus, with the Forest of Cedars;' 'Ancient Temple at Palmyra;' 'Ostrogk, in Kamtschatka;' 'Quebec;' 'The Interior of St. Germain l'Auxerrois;' 'The new Devil's Bridge in the Pass of St. Gothard, in the Alps;' 'The Lake of Thun' and 'The Passage of the Quindiu, in the Andes.' The views are well selected, and many of them present some of the most remarkable features of the world we inhabit. In the view of Ostrogk is seen a volcano, which, by an admirably-managed effect, seems to vomit forth fire and scoria; the effect, also, of the alternate sunshine and shade in the 'Interior of St. Germain,' is an admirable delusion; as is also the treatment of the water under the Devil's Bridge, which rushes down the precipice with all the appearance of a distant reality.

Monument to the late Lord Holland.—We have been favoured by Mr. Baily, R.A., with a view of the successful model in the recent competition for the monument of the late Lord Holland, which it is proposed to place in Westminster Abbey. The directing committee was composed of a number of members, of whom the acting majority are—The Marquis of Lansdowne, Lord Ebrington, Lord J. Russell, Sir Robert Adair, Mr. Ord, and Mr. Samuel Rogers. The sculptors who were invited to compete were—Campbell, Baily, Westmacott, Lough, Sir R. Westmacott, Gibson, and Wyat—the three last, however, declined competition, leaving in the arena the four preceding sculptors. The model determined upon by the committee is one of four sent in by Mr. Baily. The design, which is as yet but in clay, is distinguished by the most becoming simplicity and a touching sentiment: it represents the door of a mausoleum, at which Genius, Literature, and Science are mourning. The model is of course small in comparison with the intended dimensions of the monument itself, which will present the figures in marble of the size of life, and occupy an altitude of about 24 feet in that part of the Abbey where Flaxman's monument to Captain Montague stands, which will be moved five feet to form a site for this monument. The sum by which the labours of the successful competitor will be rewarded is £5000: the largest amount we ever remember to have been paid for a private monument.

Willats's Improved Camera.—We noticed some time ago a camera on an improved principle, for taking photographic portraits and views, which had been invented by Mr. Willats, of 98, Cheapside. The old camera is a wooden box, fitted in front with a brass tube, in which is a moveable achromatic lens; but in the improved camera, the lens, instead of moving in a brass tube, is fixed in the front of the apparatus, whereby an increase of light is obtained, the admission of which is regulated by a diaphragm. The back of the instrument slides to the front, being moved forwards or backwards by a handle at the back, and secured in the necessary adjustment by a screw.



We present a cut of this apparatus, which is constructed with two grooves (*a* and *b*), that admit of the use of two lenses of different powers, adapted to either portraiture or landscape. The operator is aided in determining the focus by the exclusion of the light, which is effected by the moveable sides of the frame with the ground glass. The plates, which may be placed vertically or horizontally, are held by a frame, which has a sliding door that, when raised, lies over the top of the camera,—the dimensions of which are eight inches broad by six inches and a half high,—receiving a plate four inches by three. We have examined both figure and landscape pictures, which have been taken by this apparatus, all of which are very perfect in their minutest details. The researches of those scientific men who have devoted a share of their attention to photography, have been mostly instituted with a view of rendering the plates as sensitive as possible. At a meeting of the British Association, held in September, 1844, it was suggested by Sir John Herschell, and adopted, that it should henceforward be termed Activo-Chemistry,—the effect being produced by the solar rays. The process is extremely simple, but the manipulation demands the utmost nicety; however, with the instructions which are supplied with this camera, success cannot fail.

Trafalgar-square.—The fountains in Trafalgar-square are at length finished; and, although we were taught to expect nothing of original design, we cannot refrain from expression of disappointment at the poverty of the appearance they present in such an area as that which they are intended to ornament. They are formed of red granite, polished in a manner to equal marble; and each consists of two round-lipped basins, a larger and a smaller, the latter placed above the other in the old *patera super patera* arrangement—the water of the upper flowing over into the lower, and again from the latter into the

extensive basin of which these granite cups and their pedestals form the centre. On the four sides of the pedestal are sculptured dolphins' heads, or at least those monstrosities which amateurs of the classic are fain to accept as such. In the open mouths of these fish are leaden pipes, but the water *in usum delphinorum* does not yet flow. Now, the size and appearance of these fountains would by no means overmatch the back or front of any moderately ornamented mansion, and yet they are a public work erected in the handsomest square in Europe. No site around the Tuileries was more favourable than this for a display of something national and original. The celebated Slave Fountain of Leghorn is almost lost, and yet an obscure position was not deemed unfortunate for such a work; the square at Warsaw was thought worthy of a design by Thorwaldsen, who worked out for that place his beautiful conception of the 'Horse drinking at the Stream;' and the limited space by the Arno side was not insufficient for the admirable 'Centaur Fountain' of Gian Bologna: farther than which we need not go, as it constitutes one of a series of eight fountains, all of which have exercised the talents of the best artists of the period at which they have been erected. And, notwithstanding such examples, we cleave unto our proverb of doing things by halves, and set up in the most remarkable spot in London a specimen of stone turnery and mechanical chiselling.

The Royal Exchange.—The lower panellings of the ambulatories round the Merchants' Area are now entirely covered by printed bills of all hues, the brilliancy of which extinguishes the mean arabesques of Herr Sang, the pith of whose vegetable marrow is outdone by straightforward announcements of ships (all A 1), under all kinds of names, classic and domestic, chartered for every part of the known world. All this surely could not have escaped the City authorities. It presents the most forcible commentary on the labours of Herr Sang that can ever be offered.

Sir Robert Peel's Portrait Gallery.—Mr. Lucas, the distinguished portrait-painter, is at present occupied in augmenting the Premier's collection of portraits of the great men of his epoch; those now "in hand" being Sir James Graham, Mr. Gladstone, Sir Henry Hardinge, and Sir George Cockburn.

Royal Institute of British Architects.—"The Soane medallion will be awarded to the best design for a royal chapel, with seats for five hundred persons, inclusive of the suite, attendants, and choir; the building to be detached, and in a classic Roman or Italian style. The drawings of the elevations and two sections to be to a scale of one-quarter of an inch to the foot; the plans and perspective view to one-eighth of an inch to the foot, and tinted with India ink or sepia only."

Illustrated Book of Common Prayer.—Mr. Murray is about to publish a very beautiful and interesting work, the "Prayer Book," illustrated by selections from the rich stores of ancient Art. The prospectus, containing specimens, is very inviting. "The Book" will contain nearly three hundred different ornamental borders, scrolls, foliage, headpieces, and vignettes; about seven hundred different ornamental initials, original designs, by Owen Jones, engraved by Vizetelly; a series of eight illuminated titles, which Mr. Owen Jones will design and execute; four illustrations of ceremonies and services, designed by J. C. Horsley, and engraved on wood by Thompson; and thirty other wood-engravings from the pictures of the old masters.

Embossed Envelope Box.—There is nothing too insignificant to be influenced by Fine Art. Here is a common and cheap affair upon which the hand of taste has been employed. The producer—a Mr. Summers, of Tabernacle-walk, Finsbury—sends it to us and states that "he has spared no expense in 'getting it up,' and believes it to be the best thing of the kind yet attempted, or he would not have ventured to submit it for notice." It is with pleasure we find ourselves free to support him in his opinion: it *is* the best thing of the kind yet attempted, at a cheap rate; and he has evidently spared no expense to render it worthy of the extensive sale we trust and believe it will have.

Artists' General Benevolent Institution.—We have much pleasure in announcing that her Majesty the Queen has graciously presented a donation of £50 to this excellent Institution, which was originally established under the auspices of his late Royal Highness the Duke of Kent, who presided at the first anniversary dinner, and was joint patron with his late Royal Highness the Duke of Sussex. The ensuing anniversary dinner is arranged to take place on the 19th of April next, when the Right Honourable Henry Labouchere, M.P., has kindly consented to take the chair. We trust that artists will bear in mind how much their duty it is to uphold this true charity.

British Archæological Association.—We have received several communications touching this embarrassing subject; and we may, probably, consider ourselves bound to enter somewhat into it, next month, when statement and counter-statement will be both before us. For the present we can only say that a meeting of about one hundred and fifty members assembled on the 5th of March, at which J. T. Pettigrew, Esq., F.R.S. and S.A., presided; and at which resolutions were moved and seconded by the Rev. R. H. Barham, M.A., T. C. Croker, Esq., F.S.A., Charles Roach Smith, Esq., F.S.A., Sir James Annesley, F.R.S. and S.A., W. Jerdan, Esq., F.S.A., S. C. Hall, Esq., F.S.A., Dr. Lee, &c. &c. &c.; the issue of which has been to establish two "associations"—(which is the old and which is the new we leave the reader to determine)—with one of which are Albert Way, Esq., one of the secretaries, and a majority of the Council; while with the other are Lord Albert Conyngham, the president; Mr. Pettigrew, the treasurer; Mr. Roach Smith, one of the secretaries; and Mr. Wright, "the founder" of the Association and the principal (gratuitous) editor of the Journal; together with some seven or eight of the Council—a minority it is true, but, as certainly, a majority of the "working men" of whom the Council was composed.

St. John's Gate, Clerkenwell.—Preparations are in progress for repairing this ancient relic of civic architecture, which has been for a long period in such a state of dilapidation as to threaten its entire ruin. The work, we are informed, has been undertaken solely by the owner of the property; from which we apprehend it will be incompletely done: a thorough restoration would involve too large an expenditure for a private purse. There surely is sufficient public spirit among the good citizens of London to rescue so interesting a monument of antiquity from oblivion, and to give it a place among the ornaments of the metropolis, if their attention were directed to the subject.*

The Gallery of Cardinal Fesch.—The catalogue of this "sale"—only a portion of it, however—forming a thick octavo volume, is before us. The sale is now in progress; we shall hope to report the details fully.

Coming Sales.—In addition to the sales of works of Art advertised in our last number by Messrs. Christie and Manson, we see they have announced for disposal by auction, part of the collection of pictures of William, first Earl Beauchamp, to take place on April 5; it comprises portraits of Charles I. and Henrietta Maria, with some highly interesting portraits of English nobility, from the reign of Elizabeth. The celebrated collection of engravings, drawings, autographs, and books of prints of the late Mr. Standley, on April 14. The gallery of pictures, the property of the late Viscount Powerscourt, on April 19. A splendid collection of Italian and English masters, formed by the late Mr. Wright, of Newark, including some splendid specimens by Reynolds, Wilson, Gainsborough, Turner, Hilton, Etty, Hogarth, and Sir A. Callcott, to be sold on June 7. The justly celebrated gallery of English painters, belonging to the late Mr. Knott, of Barnet, which contains the *chefs-d'œuvre* of our greatest artists, on April 26. The late Mr. Rainier's small but beautiful collection of Italian and Dutch works, on May 24; and the gallery of old masters formed by Sir G. Hayter, on May 3. We hope to present to our readers the particulars of these "sales" as they occur; and shall make arrangements to give the "prices" when we may consider them interesting or important.

Sale of Works of Art in Paris.—The sale of the well-known collection of prints, drawings, coins, and articles of *vertu*, formed by the late M. Revil, took place at the commencement of the past month, and attracted a large assemblage of buyers and amateurs from all parts of the Continent and our own country. Among the drawings, one by N. Poussin, 'The Adoration of the Magi,' sold for £25. Gerard Douw's portrait of his mother, formerly in Captain Baillie's collection, by whom it was engraved, realized £92: it was purchased by M. Duthius. A finely-coloured drawing by Ostade, 'The Dutch Estaminet,' was sold for £25. A splendid and matchless drawing, by Ruysdael, 'A Road through a Forest,' was bought by M. Duthius for £80. The sketch of 'The Rent-day,' marked "D. Wilkie, 1807," and described in the catalogue as having been bought at the sale of Lord Mulgrave's pictures for 60 guineas, was knocked down for £80. The prints sold remarkably well, particularly those by Marc Antonio and Rembrandt. Of the former, the 'Adam and Eve' produced £19; 'The Virgin lamenting over the Dead Body o' Christ' was bought by Mr. Smith for £30, who also was the purchaser of 'Dido,' an admirable little specimen, for £17; of Rembrandt's, 'The Burgomaster Six,' £112; 'St. Cecilia,' by M. Antonio, sold for £32; and Rembrandt's 'The Goldweigher,' for £27. Of the works of the modern engravers, Morghen's 'Last Supper' brought £57, and Müller's 'Madonna de Santa Sisto,' £73. A most charming picture by Hobbima, signed with his name, was knocked down at the comparatively low price of £600: it is intended to adorn the collection at the Louvre, which does not at present contain a single specimen of the master. The coins and medals, collected at a vast expense, realized considerable sums. Many of the finest fell into the hands of our countrymen, Messrs. Smith, of Lisle-street, Mr. Curt, &c. &c.

PICTURE SALES.

Under this title it is our intention to give regularly an account of the public sales of pictures, and the prices they bring; and, in as many cases as we can possibly learn, of those which are sold privately, particularly of the modern school. Our object in so doing is to enable the collector to judge of the relative pecuniary value of the different masters, as well as to furnish data upon which reference may in future be made, either for purchase or comparison. We have been often and repeatedly urged by numerous correspondents on this head: it appears to be a branch of information but little disseminated, although highly useful to amateurs and others, either residing in the country, or precluded by various reasons from attending the public sales in London. Our determination having only recently been made, we are not this month in a position to give as detailed an account as we propose in succeeding articles; and this is not of great consequence, as, with few exceptions, the present season has not yet offered much to interest the lovers of Art. The only sale hitherto worth notice took place at Messrs. Christie and Manson's, on the 22nd of February. It consisted of 97 lots, principally small pictures, and nearly all of the English school; many by very mediocre artists, and by no means favourable specimens. The prices they sold for were consequently low. There were, however, some half-dozen of excellent specimens, by our most favourite living painters, which did not pass unappreciated; they were:—No. 90. T. S. Cooper, 'View near Canterbury, with Cattle, &c.,' £68 5s.—No. 91. J. Hart, R.A., 'Interior of St. Alban's Abbey, with Figures performing Mass,' £44 2s.—No. 92. C. Stanfield, R.A., 'Marine—a Rocky Shore, Fishing-boats, &c., in a Breeze,' £98 11s.—No. 93. C. Stanfield, R.A., 'View in the Gulf of Venice,' £96 11s.—No. 94. E. Landseer, R.A., 'Alpine Dogs—the original Sketch for the celebrated picture in the collection of Jesse Watts Russell, Esq.,' £151 4s.—No. 95. W. Collins, R.A., 'Coast Scenery near Scheveling,' £127 1s.—No. 96. D. Roberts, R.A., 'Ruins of the Great Temple at Baalbec,' £95 11s.—No. 97. D. Roberts, R.A., 'Scene in Upper Egypt,' £84. All these pictures were small. We could not learn the names of the purchasers, as they were mostly bought by persons acting as agents—a practice which renders it somewhat difficult to learn into whose collections they pass.

On Saturday, the 15th of March, in the same rooms, was sold a half-length portrait of the celebrated Kitty Fisher, by Sir Joshua Reynolds, for 190 guineas. It was a picture, doubtless, of great merit, but, unfortunately, much departed from its original tone into one of a very sickly hue, with greenish half tints; and appeared besides to have suffered from being meddled with. The lady was represented seated, and playing with a couple of doves, which were very unsatisfactorily painted, as well as the sky and some other parts. It was bought by a dealer, most likely on commission, for some gentleman whose name did not transpire. A number of pictures by the old masters were sold the same day, but were undeserving of notice.

* We find that "The Freemasons of the Church"—a society to which we have heretofore referred, but to which we hope hereafter to render more ample justice—have determined that "a deputation shall wait upon Messrs. Reid and Co., to endeavour to dissuade them from disfiguring St. John's Gate, Clerkenwell, with compo, now commenced, and, if successful, that the secretary shall call a public meeting to adopt immediate measures for its careful restoration."

SCENE IN AN AUCTION-ROOM.

On Thursday, the 20th ult., there was a sale of pictures by E. Smith, auctioneer, No. 205, Regent-street. It was announced in the "Times" newspaper as follows:—"Valuable paintings for unreserved sale, brought from the country mansion of the *Countess de Murat*. Noblemen and gentlemen desirous of adding a few specimens of the following respected and esteemed masters are solicited not to lose the present opportunity. From unavoidable circumstances, Mr. Smith is obliged to sell them during the present unfavourable state of the weather, without the least reserve. This small gallery of beautiful productions from the pencils of artists of well-known and received merit, so difficult to obtain and so much sought for, will be invaluable to collectors and connoisseurs, and a treasure to the easel of the modern artists, as a pattern to imitate and display their respective talent," &c. It can surely be no harm to report the speeches of auctioneers, any more than those of senators, divines, lawyers, or lecturers, and, believing that they may be occasionally both instructive and amusing, we subjoin the following observations made by the auctioneer on some of the lots,—without any comments of our own. No. 6. 'A Landscape;' first bidding, 3 gs., declared by the auctioneer not to be the amount of the duty and carriage. Size about two feet superficial. The duty is 1s. the square foot, besides 1s. on each picture.—No. 7. 'A Landscape,' Naysmith, said to have been imported by Woodburn. No. 11. 'Interior, with Figures drinking,' D. Teniers; knocked down at £4 2s.—No. 12. Large 'Landscape,' J. Ruysdael; knocked down at £14 14s. The autioneer here requested that gentlemen who offered biddings would speak out, and not nod as is sometimes done. He added, that he was in a great difficulty, having last week only sold a picture for £20 which was worth £1500, and that he had been served with a notice of an action at law by a person who claimed to be a bidder by nodding, but which he unfortunately did not perceive until too late.—No. 16. 'Landscape,' Claude. Said to have been highly esteemed by the Countess of Murat, and worth at least £300; sold for £6.—No. 23. 'Houses and Figures,' Van Bloemen. The auctioneer: "If you want a fine picture, look at this; it is worth £50 if it is worth a penny; when it's sold I'll surprise you by telling what it cost the countess." Not mentioned, however; knocked down at £7 2s. 6d.—No. 24. Pair of 'Landscapes,' Breydael. The auctioneer: "These have never been out of the countess's boudoir, since they arrived in this country from abroad, until they were sent to me." Final bidding £10.—No. 27. Pair of 'Landscapes,' Van Falvis; cost £100 each; nothing superior in this country. Final bidding £18 7s. 6d.—No. 28. 'Landscape,' Hobbima; large picture, £7 15s. The auctioneer here took the opportunity of saying he was thoroughly ashamed of the prices at which he was compelled to sacrifice pictures of such high quality and value, and wished to God either that the valet or steward of the deceased countess might at that moment enter the sale-room, and he would immediately close the sale altogether, as the present proceedings were perfectly ridiculous.—No. 28*. 'The Holy Family,' Raffaelle; from the collection of the Duke of Lucca. The auctioneer began by a very eulogistic exordium upon the merits and importance of this lot, and repeatedly declared that the Countess of Murat paid 1000 guineas for it; that, although of this great value, he had no reserve, but was compelled to sell it to the best bidder for whatever sum that might be. The first bidding was £30, and it was, after a great display of hesitation and persuasion on the part of the auctioneer, knocked down at £37. He now said that it was *disgraceful in the extreme* to offer such biddings for this magnificent work of Art, and declared that he had been offered £200 for it only yesterday, if he had been empowered to sell it privately, but was compelled to refuse that sum, as it was expected to bring at least £600 or £700 in the public sale. This picture was sumptuously framed, and fixed in a case shut by folding-doors with lock and key. During its exposure, as from its great weight it was stood on the ground, several persons went down on their knees to inspect it, whose outside appearance was very unlike the habiliments of purchasers of Raffaelles. After the hammer had decided its fate, the purchaser displayed great uneasiness lest it might receive any injury when put away; but was assured by the auctioneer the greatest care should be taken. The folding-doors having been locked, the key of the case containing the Raffaelle, for which the Countess of Murat gave 1000 gs., was handed over with great gratulation to the £37 purchaser before the assembled company.—The preceding report is written from our notes taken in the sale-room, and we vouch for its general accuracy. The picture thus offered for sale was *a very indifferent copy, or rather imitation, of 'La Vierge au Palmier,' in the possession of Lord Francis Egerton.* An engraving from it has lately been published here and in Paris, from which it is most likely the aforesaid picture was made. The catalogue of the Duke of Lucca's collection is now before us, and there is no picture of this subject therein. We have reported this sale somewhat at length, perhaps more so than it deserves; but the whole scene was highly dramatic and characteristic;—may we not add, that our report of it cannot fail to be HIGHLY INSTRUCTIVE. Similar lessons from similar sources will be hereafter often taught in the pages of the ART-UNION. We trust we shall not teach in vain the unwise and unwary buyers of pictures who visit auction-rooms in London.

REVIEWS.

PATRONAGE OF BRITISH ART; an Historical Sketch. By JOHN PYE. LONGMAN and Co.

This book comes before us as a sketch, a term somewhat superficial, and counteractive of the effect of its title; but in turning over its pages we soon discover that we are swimming in deep water—that, in short, it is written with more timid caution than is becoming the broad principle in which should be handled the prolific subject—"Patronage of British Art." No work can be termed a "sketch,"—elaborated as this evidently has been, and exhibiting the most careful seamanship in navigating past the howling Scylla which lies in the track of the subject. The author positively eschews the interesting part of a discussion of "patronage,"—although it has forced itself upwards instead of downwards in society—yet dwells at length on the hatred of George II. to "painting and poetry,"—the negative patronage of George III., &c. &c., all the circumstances of which are so well known. Thus the legitimate text of the book is a repetition of a vulgar fact; while other speakers and writers are made to pass over tender parts marked "dangerous." We are not merely disappointed in this volume—the subject is important, and to be really interesting must be dealt with in the most unflinching candour. In the first parts of the work a view is taken of the state of Art and artists (beginning with the reign of George I.); of the influence of fashion; the rise of the print trade, progress of Art Societies, &c. &c., until the foundation of the Royal Academy by George III. in 1768, after which we revert to a summary of the progress of his patronage during the forty years succeeding. With respect to the exclusion of engravers from the Academy the author speaks plainly, as the circumstance comes home to his own order. He quotes Strange—a passage from whom we extract. "No sooner had the academicians passed this law..... which excluded every ingenious engraver native of this kingdom, than they admitted amongst them M. Bartolozzi, an engraver, a foreigner. The academicians soon felt the disppprobation of the public, for their proceedings were universally condemned. To cover, therefore, their reprehensible conduct, they said that they had copied that part of their Institution which regarded the exclusion of engravers from the Royal Academy of Painting at Paris. This they did when every one of them knew that I had been received a member of that Academy as an engraver."

The whole nearly of this part of the work is constituted of personal anecdote, quotation, and reprint; the author lives more among the bruitings of the last century than amid "modern instances." The title of the book had deceived us into the hope of finding an able and upright consideration, not only of the past progress but of the present prospects of Art—of the influences exerted by Institutions established for the purpose of promoting it—of the growth of taste—entertaining, in short, all the multifarious matters inseparable from such a theme comprehensively treated. The seventh chapter commences with a history of the Artists' Fund from its establishment in 1810, until its incorporation in 1827. Of this excellent Institution an unnecessary long history is given—rather by the way, an unhappy chapter, in the history of patronage. Many have had reason to bless the donations of these benevolent persons, who constitute the authorities of the Institution; and we give them their full meed of credit without a long record of their every meeting and every motion. We should have hailed with infinite satisfaction an impartial history of the Royal Academy up to the present hour, as a necessary part of that of "patronage;" but this has been carefully avoided. We had intended to devote considerable space to this work. It does not call for it.

GEORGE CRUIKSHANK'S TABLE-BOOK.—No. 3.

The world makes at times strange mistakes. We meet with persons who look upon Thomas Hood merely as a jester: we quote for them passages from "The Plea of the Midsummer Fairies," and "The Dream of Eugene Aram," which exhibit him as a poet of the deepest thought and feeling, still they will persist in wondering why he is not always "funny." Such are those who talk of George Cruikshank only as a caricaturist—or at least an artist who but catches the follies and "vapidities" of the day, and puts them on paper without any higher object than a help to mirth or an incentive to laughter. Such persons will do well to look at the marvellous frontispiece to this number of "The Table-Book," called 'The Folly of Crime.' It is a noble lesson—one which every eye can read, every mind comprehend, every heart feel; we would have the picture published separately, and find a place *everywhere*,—within the closed-up walls of the poor room-keeper—in our schools—our mechanics' institutes—our societies—and above all our prisons: it is an eloquent, a powerful moral lesson, which all can understand. The poor wretch who occupies the centre panel is a wonderful embodiment of evil, and its consequences following immediately the commission of the act. The body of the victim, indicated in deep shadow, throws forward the figure of the murderer, who grasps at the treasure for which he has periled his soul, and with which a demon is sinking into intense darkness; while thousands of shapes glare and point at the miserable "fool," who feels the rock on which he imagined his foot securely planted giving way beneath him.

The vignettes that surround this are of infinite variety—telling each its story of "the folly of crime:"—the transported felon, doomed to carry his own coffin, on which "for life" is inscribed, stumbling over a skull, while gay ships "homeward-bound" are in the "offing;" the madcap fool, bounding over the meadows, exulting in his prize, a bag of gold, while as he springs onward you see his foot is in the trap that closes round it. The panting, sleeping figure is the only commonplace idea of the whole; while the manacled wretch, crouching with despair in the far corner of his cell while his gaoler looks at him with horror, is as powerful a sermon as ever came from artist's pencil. Each figure wears the cap and bells, illustrating the title most admirably; yet they do not in any way interfere with the positive sublimity of the conceptions.

We are convinced that the lessons Mr. Cruikshank has conveyed might find their way through the eye to the intellect of many who would not read a sermon or listen to a reproof. "The folly of crime" is set before us at once in all its bearings—the result is *there*—there is no jesting: all is stern reality—finer in conception than any thing that Hogarth bequeathed us, and entirely untainted by vulgarity or coarseness.

DESCRIPTION OF THE NEW ROYAL EXCHANGE. Published by EFFINGHAM WILSON, Royal Exchange.

In this little book is collected all attainable information regarding the series of Exchanges which have stood in Cornhill since Sir Thomas Gresham was mortified that Antwerp should possess a place of assembly for merchants, and London should have none,—mortified in so far as, at his "own costs and charges," in the year 1566, to found the first Exchange, which was finished in 1569, and which, one hundred years after its foundation, was destroyed by the Great Fire of London. The history of the second Exchange is given, together with a description of its destruction in 1838; as also a minute detail of every circumstance in connexion with the building of the present structure, constituting, in the whole, an interesting history of the Royal Exchanges of the city of London.

LETTERS FROM A LANDSCAPE PAINTER. Boston, U.S.: MONROE and Co.

These letters do not, as it might be thought, turn upon the practice of the Art, but they detail the wayfaring experience, apart from painting, of an artist who tempts the wildernesses of the new world in search of the picturesque. He describes himself as "now a professional landscape-painter, whose inclinations have compelled him to relinquish the 'cotton trade and sugar line.'" He writes from a heart abounding with the finest feeling, and with a deeply-seated susceptibility of the beautiful. He describes his trouting excursions among the Catskills in a manner to diminish the pride we feel in casting a fly on the most lively of our northern streams. Towards the end of his little book he speaks of the painters of New York, for many of whom, with whose works we are acquainted, we entertain the highest respect. We acknowledge the high merit of Inman, as also those of Ingham; the admirable David Crocket is an old favourite, and not less so the "David Crocket of Chapman."

PRINCE CHARLES EDWARD AND THE HIGHLANDERS ENTERING EDINBURGH, AFTER THE BATTLE OF PRESTONPANS. Painted by THOMAS DUNCAN, R.S.A., A.R.A. Engraved by FREDERICK BACON. Publishers, ALEXANDER HILL, Edinburgh; HERING and REMINGTON, London.

We review this print with more than ordinary pleasure. It is a high-class work, one of the best productions of the British School—produced, at great cost, by a publisher of Edinburgh. The subject Scottish, the artist Scottish, we owe its multiplication to Scottish enterprise. The theme treated is one of the few incidents to which adherents of the Stuarts can look back without aching hearts; after the triumph at Prestonpans the young Chevalier—Prince or Pretender, as may be—enjoyed a brief sunshine; he basked too long in it, and was ruined. The picture now before us commemorates almost his single moment of glory; it was preceded and succeeded by heartburnings, disappointments, and terrible apprehensions of the future. Entering Edinburgh, however, on the 21st of September, 1745, no thought was given to the past or the future that could mar the hilarity of the young hero of one fight, and his excited and enthusiastic followers. It was a fine subject for the artist; and we do not, therefore, pause to examine *fact* too narrowly; caring very little, after all, whether the Prince did actually march in "due order" down the Canongate, accompanied by disciplined partisans, or rush into Holyrood at the head of a host of

"Lanklegged callants wanting the breeks."

The artist thinks—or at all events says—he did the former; and we'll take the artist's "word for a thousand pounds!" The picture is a work of high merit; it gave us exceeding delight when we saw it in our Royal Academy Exhibition some four years ago; and it is very welcome, indeed, in its available shape as an admirable line engraving.*

The appended outline—which, at the request of the publisher, we have introduced as an accompaniment to our review—will best exhibit the mode in which the artist has treated the subject. It is a FULL picture; every corner of it contains some point of interest—from the handsome, well-made, and intelligent youth, "the observed of all observers,"—who rightly and justly triumphed that day at least,—to the clockhouse of the famous gaol of the Canongate. Seldom has a busy, bustling, and exciting scene been portrayed with so little of confusion: the grouping is arranged with sound judgment; and all the principal points of interest are preserved, without embarrassing the one or the other.

We know the Scottish people are divided on the subject at issue. A century, however, has rubbed down all asperities. Scotchmen will no longer make the question "Prince or Pretender" cause of mortal quarrel; and even the Sovereign of the House of Hanover (whom God long preserve) will drink to the memory of an unfortunate and unhappy scion of a race of sovereigns long since at rest. There will, consequently, be no prejudice to prevent this print from attaining, in Scotland, the popularity to which it is eminently entitled, and which will, we trust, largely recompense the liberal publisher, who, by the issue of this work, has contributed to confer honour on his country.

The print is highly creditable to the engraver. It was a fine opportunity for him, and he has turned it to valuable account for his reputation. The result will be to place him very nearly in the first rank of his profession. There are parts of the work which possess the highest merit, and a character of eminent ability pervades the whole.

* The original picture has been during the last month "exhibiting," and we believe still is, at Messrs. Hering and Remington's, in Regent-street.

TO CORRESPONDENTS.

The January, February, and March numbers (76, 77, and 78) of the ART-UNION having been reprinted, may now be had of the Publishers, 186, Strand, or through any bookseller in town or country.

We hope that those who desire to obtain the volume, complete for the present year—1845—will without delay procure the parts of which they may be deficient. They will not be again reprinted.

The ART-UNION is this month printed from entirely new type.

All communications for the Editor must be addressed to MESSRS. CHAPMAN AND HALL, Publishers, 186, Strand.

ART-UNION OF LONDON.

The Annual meeting for DISTRIBUTION of PRIZES will be held on the 22nd of April next.

LEEDS POLYTECHNIC EXHIBITION.

Chairman of the Exhibition Committee:
The Rev. W. F. HOOK, D.D., Vicar of Leeds, and Chaplain in Ordinary to the Queen.

In the month of May next an EXHIBITION will be OPENED in the MUSIC HALL, Albion-street, Leeds, for the purpose of RAISING FUNDS in order to provide PUBLIC WALKS and BATHS for the POOR.

Artists and others are respectfully requested to avail themselves of this opportunity for the disposal of Works of Painting in Oil and Water Colours, Sculpture, &c. &c.; and in consequence of the improved and growing taste in favour of Modern Art, and the prosperous state of the manufacturing districts generally, the Committee are led to hope that the present will be found one of the most favourable opportunities which has presented itself for many years.

The greatest care will be taken to preserve Specimens and Works from damage, and the packing and carriage will be under the superintendence of a competent person.

Mr. ROBERSON, Artists' Colourman, 51, Long-acre, will supply Prospectuses, and furnish every information; and all communications addressed to the Secretaries, at their Offices, 22 A, Commercial-street, Leeds, will meet with immediate attention.

Hon. Secs. { The Rev. THOS. NUNNS, M.A.
THOS. EAGLAND.
HAMILTON RICHARDSON.
ROBERT POLLOCK, Jun.

EXPOSITION NATIONALE des BEAUX-ARTS, à BRUXELLES.

La Commission directrice appelle l'attention des Artistes sur quelques-unes de ses règlements:—

L'Exposition prochaine s'ouvrira le 15 Août, 1845, et se fermera le premier lundi d'Octobre.

Tout objet destiné à l'Exposition doit être addressé, "franc de port, à la Commission directrice de l'Exposition des Beaux-Arts, à Bruxelles," et être accompagné d'une lettre indiquant exactement le prix demandé, le nom et le domicile de l'artiste, ainsi que l'explication à insérer au Catalogue.

Nul objet n'est reçu après le 31 Juillet à minuit. Aucune exception, pour quelque raison et sous quelque prétexte que ce soit, ne peut être admise.

Le Jury d'admission ne reçoit que des tableaux, statues, bas-reliefs, dessins, gravures, ciselures et lithographies.

Il n'accepte aucune copie, aucun tableau, dessin au lithographie sans cadre, ni aucun objet ayant déjà paru dans une Exposition publique à Bruxelles.

Les gravures et les lithographies ne sont admises que lorsqu'elles sont envoyées directement par les auteurs eux-mêmes.

Les autres objets n'appartenant plus à leurs auteurs ne sont reçus qu'autant qu'il soit produit au Jury une autorisation écrite de l'Artiste.

Nul objet ne peut être retiré de l'Exposition avant le jour de la clôture.

Les Artistes doivent reprendre leurs ouvrages dans le délai d'un mois, à partir du jour de la clôture.

Ils peuvent désigner leurs mandataires ou les voies de transport par lesquelles ils désirent que les objets leur soient renvoyés.

La Commission directrice rappelle que, indépendamment des acquisitions que fera le Gouvernement et des distinctions spéciales qu'il pourra accorder, il sera décerné aux artistes des médailles de deux classes: la médaille ordinaire est en vermeil; la médaille de première classe est en or et d'une valeur intrinsèque de 500 francs.

Le Président de la Commission Directrice,
(Signé) Chevalier WYNS.
Le Secrétaire, (Signé) C. MATERNE.

BRITISH ARCHÆOLOGICAL ASSOCIATION.

—An anonymous Paper, without date or writer's name, but professing to be issued by "The Central Committee of the British Archæological Association," and containing a garbled statement of the late proceedings, has been laid before the Central Committee, who are desirous of apprising the Members that in the forthcoming number of the Journal, to be published as the first of a NEW SERIES in the month of April, a complete account of the history and progress of the Association will be given, together with a precise detail of all the circumstances connected with the late dissensions. The Committee cannot but lament that any Members of the late Committee should be found disposed to usurp to themselves the character of "The CENTRAL COMMITTEE," such Committee having been elected by a large body of the Members assembled at a General Meeting on the 5th of March. The object of such conduct can only be regarded as an attempt to destroy a most useful Association, and the Central Committee, therefore, confidently call upon the Members to discountenance the proceedings of such an unauthorized body. The Central Committee hold themselves responsible to the Members for a due and proper appropriation of all papers and funds intrusted to their care; and request that the same may be forwarded only to the Treasurer, T. J. Pettigrew, Esq., Saville-row; or to the Secretaries, T. C. Croker, Esq., Admiralty, and C. R. Smith, Esq., Liverpool-street, City. Subscriptions may also be paid to the account of the Treasurer, at the London and Westminster Bank, 1, St. James's-square. ALBERT CONYNGHAM, President.

March 12, 1845.

FREE-TRADE BAZAAR, and EXPOSITION of BRITISH INDUSTRIAL ART.

The attention of artists and persons engaged in ornamental manufacure is earnestly requested to the circular of the National Anti-Corn-Law League, bound up with the present number of the ART-UNION.

SOCIETY OF IRISH ARTISTS.

—The THIRD ANNUAL EXHIBITION of the SOCIETY of IRISH ARTISTS will Open on MONDAY, the 5th of MAY, 1845. All Works intended for Exhibition must be sent to the Royal Irish Institution, College-street, Dublin, on or before Saturday, the 26th of April, which will be the last day for receiving works.

By order.
M. ANGELO HAYES, Sec., S.I.A.

The works only of artists or amateurs resident in Ireland are admissible.

Royal Irish Institution, College-street, Dublin.

MANCHESTER ASSOCIATION for the Promotion of the FINE ARTS.

—This Association is now open to the offer of an unpublished Engraving of merit; and, as the Exhibition of the Royal Manchester Institution will open on the 2nd of June, the Council would beg the favour of an early communication from those who may have a suitable work, the completion of which can be guaranteed prior to that time. Letters and Specimens to be addressed to Mr. ASPDEN, Assistant-Secretary, 36, Mosley-street, Manchester.—January 24, 1845.

ROYAL MANCHESTER INSTITUTION.

ARTISTS are respectfully informed, that the EXHIBITION of MODERN PAINTINGS in OIL and WATER COLOURS, SCULPTURE, &c., will be opened not later than MONDAY, the 2nd of JUNE next.

The Council of this Institution, looking at the satisfactory result of the past season, and confident in the expectation that the ensuing one is likely to be still more prosperous, invite the support of those Artists who feel an interest in the Manchester Exhibition.

Mr. Green, of Charles-street, Middlesex Hospital, will, until the 19th of May, collect, pack, and forward to Manchester all Works of Art above alluded to, the expenses of which, being the production of and contributed by artists to whom a circular has been addressed, will be defrayed by the Royal Institution.

The Council beg to announce the nature of the Prizes for 1845:—

For the best Oil Painting of a subject forming a scene selected from History, Romance, the Drama, or Poetry . . . . } The Heywood Gold Medal.

For each, the best Landscape Drawing, Flower Piece, Ornamental Design, and Architectural Design in Water Colour, respectively . . . } A Silver Heywood Medal.

GEO. WARRING ORMEROD,
Jan. 1, 1845. Hon. Secretary.

ROYAL INSTITUTE OF BRITISH ARCHITECTS, 16, Grosvenor-street, Grosvenor-square, London.

THE MEDALS of the Institute will be awarded next year to the Authors of the best ESSAYS on the following subjects:—

1. On the Adaptation and Modification of the Orders of the Greeks by the Romans and Moderns.
2. On the History and Manufacture of Bricks.

The Soane Medallion will be awarded to the best Design for a Royal Chapel, with Seats for Five Hundred Persons, inclusive of the Suite, Attendants, and Choir; the Building to be detached, and in a Classic Roman or Italian Style.

Each Essay and set of Drawings to be delivered at the Rooms of the Institute, on or before the 31st of December, 1845, by Twelve o'Clock at Noon.

Further information may be had on application to the Secretaries.

THE LONDON LIBRARY, 49, Pall Mall.

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By order of the Committee,
J. G. COCHRANE, Secretary and Librarian.

WANTED, a LAY FIGURE. Address post paid, to E. B., care of John Henning 11, Seymour-place North, Euston-square, stating the price.

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NEW WORKS FOR APRIL, 1845,

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Messrs. H. Graves and Co. will be happy to receive, per post, the names of Subscribers to either of the Engravings from the above Portraits from those gentlemen who may be unable to favour them with a visit to view the original Pictures.
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